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ABSTRACT

This collection of essays, curriculum units, and study guides on Latin American art and musical traditions is designed to help interested teachers take a comprehensive approach to teaching these subjects. The introduction features the essay, "Media Resources Available on Latin American Culture: A Survey of Art, Architecture, and Music Articles Appearing in Americas" (K. Murray). Section 1, The Visual Arts of Latin America, has the following articles: "The Latin American Box: Environmental Aesthetics in the Classroom" (R. Robkin); "Mascaras y Danzas de Mexico y Guatemala" (J. Winzinger); "The Five Creations and Four Destructions of the Aztec World" (C. Simmons; R. Gaytan); "Art Forms of Quetzalcoatl: A Teaching Guide for Spanish, History, and Art Classes" (A. P. Crick); "The Art and Architecture of Mesoamerica: An Overview" (J. Quirarte); "Interpreting the Aztec Calendar" (L. Hall); "Mexican Muralism: Its Social-Educative Roles in Latin America and the United States" (S. Goldman); "Mexico: An Artist's History" (K. Jones); "A Historical Survey of Chicano Murals in the Southwest" (A. Rodriguez); and "El Dia de los Muertos" (C. Hickman). Section 2, The Musical Heritage of Latin America, has an introduction: "The Study of Latin American Folk Music and the Classroom" (G. Behague) and the following articles: "Value Clarification of the Chicano Culture through Music and Dance" (R. R. de Guerrero); "'La Bamba': Reflections of Many People" (J. Taylor); "The Latin American Art Music Tradition: Some Criteria for Selection of Teaching Materials" (M. Kuss); "Mariachi Guide" (B. San Miguel); "'El Tamborito': The Panamanian Musical Heritage" (N. Samuda); "A Journey through the History of Music in Latin America" (J. Orrego-Salas); "A Multicultural Tapestry for Young People" (V. Gachen); and "A Survey of Mexican Popular Music" (A. Krohn). A list of Education Service Centers in Texas is in the appendix. (DB)

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LATIN AMERICAN ART AND MUSIC

A Handbook for Teaching

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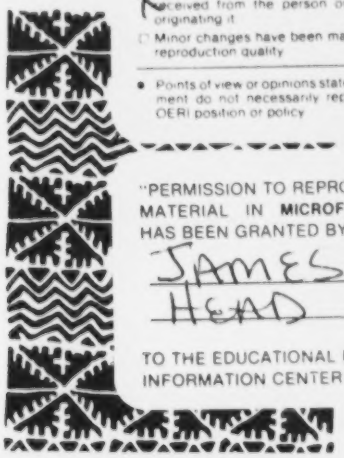

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Edited By
Judith Page Horton

LATIN AMERICAN ART AND MUSIC:

A HANDBOOK FOR TEACHING

Edited by
Judith Page Horton

THE INSTITUTE OF LATIN AMERICAN STUDIES

THE UNIVERSITY OF TEXAS AT AUSTIN

WITH A GRANT FROM

THE NATIONAL ENDOWMENT FOR THE HUMANITIES

INSTITUTE OF LATIN AMERICAN STUDIES
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Foreword

This collection of essays, curriculum units, and study guides on Latin American art and musical traditions results from popular demand. Previous outreach activities of the Institute of Latin American Studies served to introduce the classroom teacher to Latin America as an important area of study. During the years 1975-1977, the institute, through the financial sponsorship of the National Endowment for the Humanities, brought teachers to Austin to participate in workshops and conferences covering broad areas of Latin American culture studies. Working with University of Texas faculty and staff members, they created the resource handbook *Latin American Culture Studies: Information and Materials for Teaching about Latin America*, edited by Edward Glab, Jr. Among the most popular units of that guide are those concerned with the rich traditions of Latin American art and music, and many expressed a desire to work further in these areas.

During 1979-1980, the institute, working closely with the Departments of Music, Art, and Art History of the University of Texas, offered the Latin American Musical Heritage Conference (February 1980), the Latin American Visual Arts Conference (April 1980), and a three-week summer institute in which teachers designed practical lesson units on the themes of Latin American art and music. Generous sponsorship by the National Endowment for the Humanities enabled the institute's outreach staff to subsidize the participation of teachers from all areas of Texas and to bring the foremost experts in the fields to Austin to present an integrated overview of the development of traditional and contemporary art and music scenes of Latin America.

During the Musical Heritage Conference participants became acquainted with the classical and popular musical traditions of Brazil, Argentina, the Andes, Mexico, the Caribbean, and the American Southwest. They were treated to dancing lessons, a chance to play the Andean flutes, live performances of medieval Spanish court music, and spectacular *mariachi* renditions of Mexican folk dances, as well as a presentation of romantic Mexican art songs seldom performed anymore.

In the Latin American Visual Arts Conference, specialists from the University of Texas' Austin and San Antonio campuses and other universities and museums introduced participants to the major indigenous, colonial, and modern elements of Latin American painting, sculpture, ritual objects, mural art, utilitarian items, and weaving and tapestries. The institute was especially honored to bring Mrs. Barbara Duncan, patron of the superb Duncan Collection of Contemporary Latin American Art of the University of Texas at Austin, to share her most recent research with participants and presenters.

In the summer following the conferences, curriculum specialists and teachers spent three weeks together working on the practical classroom materials that form the body of this work. They continued the tradition of networking established in earlier outreach projects, sharing ideas and expertise in order to introduce to their students fresh ways of viewing the culture and ways of this important area of the world.

This work touches on some of the points covered in Glab's *Information and Materials for Teaching about Latin America* but expands greatly the emphasis on the use of music and art in intercultural education. Teachers often find students more receptive to creative activities than to standard academic subjects, in part because the elements are familiar beforehand. A painting from Latin America is, after all, composed of some of the same materials usually found in a painting from New York City. And musical rhythms have a way of sneaking across the borders, unhampered by immigration laws, language differences, and cultural bias! But of course any region's art forms are, at heart, rooted in the culture from which they arise and become more challenging and more satisfying as our knowledge of those cultures expands. Teachers can use the creative traditions first to captivate via the familiar, then to instruct via the unknown.

This and previous culture studies guides are a continuing part of the public service the Institute of Latin American Studies offers in an effort to supply up-to-date, accurate information regarding Latin America to the American public. The institute presents seminars and outreach services to business, educational, and legislative communities, publishes monographs on scholarly subjects, and, from 1974 to 1984, produced the weekly radio program "Latin American Review" for National Public Radio in conjunction with KUT-FM radio station.

The institute maintains a bibliography service to public libraries in Texas designed to aid these libraries in building a core of Latin American materials. A roster of area specialists on Latin America at the University of Texas at Austin is available and periodically updated. During the past several years, the institute has hosted a series of seminars designed to enable the business community to anticipate and assess trends in hemispheric economic relations between North and South America. Also

available as aids to teachers are a number of films, which may be obtained from the UT-Austin film library and several filmstrips and slide series available from the ILAS Publications Office.

Underlying all activities of the institute is the knowledge that an academic institution's most important obligation is to the community that funds and supports it. We offer this handbook in gratitude as a small but, we hope, helpful tool.

Materials for this publication were compiled in the early 1980's. Due to a set of circumstances better to imagine than to have explained, printing was delayed until 1989. Although the bibliographies will not include the most recent publications, it is felt that this handbook is a valuable aid to teachers, providing a comprehensive approach to the subject of Latin American art and music. The enduring value of the subject matter can be expressed by a quote from Hippocrates: "Life is short, the art long . . ."

Acknowledgments

The success of the Latin American Art and Music Project is firmly rooted in the excellent work accomplished by previous outreach staffs of the Institute of Latin American Studies. Our first thanks are therefore directed to those who created and carried through those projects, thereby making our work possible.

This project and publication, as well as those that came before, have been financially supported by a generous grant from the National Endowment for the Humanities.

Professor Emeritus Clark Gill of the University of Texas Department of Curriculum and Instruction has served from start to finish as a source of inspiration and expertise on all Latin American curriculum projects.

Dr. Gerard Béhague, professor of music, and Dr. Thomas Reese, professor of art history, enthusiastically worked to ensure that content and presenters were of the highest quality and oriented toward enabling the classroom teacher to utilize Latin American art and music materials effectively. The institute was pleased to work closely with their respective departments and gratefully acknowledges the information, assistance, and general cooperation that were always forthcoming.

The university was honored to receive Mrs. Barbara Duncan of New York, who came to share her most recent research during the Visual Arts Conference, and is especially thankful that, through her continuing generosity, those seeking to learn about and enjoy contemporary Latin American art here have access to one of the finest collections available.

Since the appeal of our project lay in its vibrant association with living creative tradition, we are grateful to all the artists and musicians who gave unstintingly of their time and talent during the conferences and workshops: Tom Turino, Dan Dickey, Sanjuanita Martinez, and the *mariachi* players and University Ballet Folklórico dancers. Special thanks go to Santos Reyes for sharing his *canciones románticas*, and of course to Rosa Guerrero for inspiring and delighting us as only she can do.

We in the Outreach Office—Michael Tolbert, coordinator; Judy Horton and David Benke, graduate assistants; and Celina Henderson, secretary and assistant—spent many happy hours on the project and enjoyed the support and fellowship of the entire ILAS staff.

Dr. William P. Glade established an atmosphere of creative support and openness that greatly facilitated all our efforts and that continues to make the institute a unique place to work, one in which scholarship and the human spirit both may flourish.

Introduction

By Michael J. Tolbert

Increased attention is being given each year to promoting the understanding of other cultures. Through exposure to the lifestyles, values, and cultural expressions of others, young people can begin to develop healthy perspectives about groups different from their own. Ideally, through exposure to culture studies and foreign languages, students begin to recognize the interdependence of all peoples of the world and also begin to gain the skills and attitudes necessary to fully enjoy our own pluralistic society.

In a pluralistic society in which Spanish-speaking peoples are an important part, familiarity with Latin American culture is particularly relevant to youth. The primary objective of this project is to bring Latin American culture directly into the classroom through exposure to exciting forms of art and music. In this way, students can begin to understand first-hand cultural elements that illustrate the lifestyle and development of a particular group of people, and, perhaps, begin to learn about their own culture as well. As Kipling said, "Who only knows England, little of England knows." It is in this philosophy that this project has been undertaken.

I. BACKGROUND TO CULTURE STUDIES

(excerpted from Clark Gill's *Key Ideas and Concepts in Teaching about Latin America*, Institute of Latin American Studies, University of Texas at Austin)

The study of culture is frequently hampered by biases and stereotypes that severely limit understanding. We tend to see what we expect to see. We confuse fact and opinion or evaluate other cultures according to standards that are not necessarily relevant. Proud of our predominantly Western heritage, we tend to belittle other contributions to our culture. In comparing other ways of life with our own, we forget that other cultures evolved differently—even in the United States—in part as a result of differing natural environments and experiences. We also fail to realize that human needs (such as food, shelter, clothing, communication, government, and spiritual and creative expression) are universal; only the means of satisfying them differ. Particularly when working with young people, we must carefully avoid misconceptions.

Culture is a human creation, and cultural differences are not innate and unchangeable. Obviously, the way of life in the United States not only reflects great diversity but has changed considerably in the two hundred years of our national history. Similarly, Latin America, with more than 250 million persons in twenty nations, is not a static, homogeneous unit. Regional, national, and intranational diversity exists and must be acknowledged.

Studying other cultures can provide perspectives that help us see our own culture and evolution more clearly. For example, folk music of Latin America, particularly that of northern Mexico, dramatically parallels the themes and vocabulary used in currently popular country-western music in the American Southwest. A comparative study might lend itself to discussion of the commonality of the environment and ways of living. The urban samba of Brazil also may be used to generate discussion of North American disco music. Why should the musical style, social themes expressed in the lyrics, and associated dress, dance, and instrumentation be so similar? These are not difficult comparisons to make, yet students are infrequently asked to analyze and compare cultural differences and similarities.

By searching out facts and relating them in a meaningful way in studying other cultures, students might be encouraged to develop and illustrate generalizations such as the following:

1. Complex historical events have multiple causes.
2. Differing natural environments explain, in part, cultural variations among groups.
3. Although the cultures of different groups vary widely, they serve comparable functions and meet similar needs.
4. Nations are becoming increasingly interdependent, yet nationalism remains a powerful force.
5. Change, common to all cultures, is increasingly rapid.
6. Change is often resisted when it creates conflict between traditional and emerging values or lifestyles.

Since generalizations are widely applicable statements of relationships between two or more concepts, students need to develop the component concepts before they can formulate or interpret generalizations. The concepts on which each of the above generalizations is based include

1. cultural similarities and differences
2. national environment and cultural diversity
3. multiple causation
4. interdependence and nationalism
5. cultural change
6. conflict, tradition, and values

These concepts and generalizations are crucial to an understanding not only of Latin America, but of any culture, including our own. Thus, they are particularly useful as main ideas or "organizers" for individual cultural studies and comparative, cross-cultural study.

II. WHY EMPHASIZE ART AND MUSIC?

Most students think of art and music as pleasurable activities—to do as well as to see and hear. Many of them are more receptive to these creative traditions than they are to more strictly academic subjects.

The richness of Latin American arts and music can provide an exciting new source of interest to the Anglo student, serve as a validation of his or her cultural heritage for the Hispanic student, and effectively demonstrate the historical convergence of many peoples and traditions,

including those of Africa, to the black student.

The arts and music of Latin America are a kaleidoscope of European, African, Asian, and Native American influences, from which have emerged artistic currents unlike those of any other area. Students who have studied only traditional American art and music topics will benefit from an introduction to the diversity of Latin American art and music.

III. SPECIFIC OBJECTIVES FOR CULTURE UNITS, CURRICULA, AND COURSES

A. Cognitive

1. To expand the knowledge of Latin American lifestyles by experiencing music, art, foods, festivals, and folklore. Both formal and "popular" forms of culture will be analyzed.

2. To recognize cultural traits common to Latin American nations and groups.

3. To know that Latin American culture is at present in a state of flux due to internal and external political, economic, and social changes.

4. To know that citizens of the United States can no longer exist without recognizing the interdependence of all cultures necessary to maintain a peaceful world community.

B. Affective

1. To form objective attitudes, tolerance, and appreciation of Latin American lifestyles and values.

2. To become more aware of the peoples and needs of the Latin American community after having been exposed to cultural elements.

3. To recognize the importance of a value system within any culture by studying Latin America and making comparisons to North America.

4. To demonstrate an understanding of, and a sensitivity toward, Latin American culture by participating in various activities, for example, field trips, role playing, creative projects, independent research, and interaction with Latin Americans in the community.

IV. STRUCTURE

A. Outline of Content

1. First Section

a. concepts—definitions of culture

b. analysis of "elements" that illustrate a culture

c. Indians of Latin America and their influence on present-day culture

d. influence of the Spanish on present-day culture

e. overview of Latin American countries in general

f. specific countries of Latin America (a general survey of the physical environment of cities vs. rural ways of life, language, religion, etc.)

g. fairs, festivals, and folklore

h. foods

2. Second Section

a.review of countries, or one or two countries in depth

b. influence of Spanish art

c. influence of Mexican art

d. influence of Central and South American art

e. music of Spain—varieties

f. different types of Latin American music

g. instruments

h. popular, classical, and folk music

B. Materials

1. Library and resource center for multitext approach

2. Teacher-made materials, for example, maps, cassettes, filmstrips, transparencies

3. Commercially made materials—filmstrips, slides, cassettes, tapes, films, records, maps, magazines, newspapers, photos

4. Student contributions

C. Processes

1. Use of all audiovisual equipment, for example, tape recorder, record player, overhead projector, slide and film projectors, cassette player and recorder, opaque projectors.

2. Use of music, art, home economics rooms, as well as the school gymnasium, should be encouraged for student projects. This will help to emphasize the interdisciplinary nature of this course and any study of culture. The music and art faculty are an integral part of the lessons and materials, and their support should be solicited. Students should be actively involved in learning folk dances, making instruments, creating murals, making *fallas*, and cooking.

3. Field trips should be arranged so that students can experience Latin American music, art exhibitions, and restaurants within the community.

4. Latin American guest speakers from wthin the community should be invited to participate as fully as possible. Ideally, this may include parents of Latin American students.

V. SUGGESTED LESSON IDEAS

In developing lessons around Latin American art and music, teachers should focus on the following "key ideas" or themes, borrowed from Clark Gill's *Key Ideas and Concepts for Teaching about Latin America*.

A. Culturally, "Latin America" is a varying blend of diverse Indian, Spanish-European, and African elements.

1. Indian foods, languages, architecture, art forms, and handicrafts such as weaving and ceramics, persist in many areas of Latin America.

2. The degree of present-day Indian influence depends to a large extent on the area or the attitude of the dominant group, which is often non-Indian and sometimes anti-Indian.

3. Spanish conquistadors and early colonists brought their medieval, ecclesiastically dominated culture to the New World. Early emigration to the colonies was restricted to loyal, Catholic Spaniards, and a degree of cultural unity resulted from the Iberian heritage (such as language, religion, town planning, dress, legal system) and an agrarian economy.

4. New European ideas and influence did not make a significant impact until the late-eighteenth century, and they were predominantly French. Nineteenth-century emigration

originated primarily from southern European (Germany and Italy), and later Chinese and Japanese groups. European emigration helped to maintain cultural contacts with Europe, especially among southern South Americans.

5. African influences are evident in language, religious practices, music, and dance, particularly in Caribbean Latin America and the northern coast of South America.

6. United States influence has been strong in the twentieth century and has produced intellectual as well as nationalistic reactions. United States culture is often seen as materialistic, with emphasis on scientific, mechanical, or technological things rather than on philosophy and the arts. Some Latin American intellectuals fear that United States influence is lowering their cultural standards. United States movies are seen in Latin American cities. Our informality and acceptance of "women's rights" have had an impact on Latin American ways of life, clashing with traditional values. All is readily evident in contemporary forms of art and music.

B. Culture is both material and nonmaterial; the latter type has traditionally received greater emphasis in Latin America (in contrast to the United States). However, as economies are diversified, the trend toward greater consumption of material goods increases (as in Venezuela). Still, several common Latin American traits or values may be identified, although there are variations among nations and within them.

1. *Individualism* is evidenced in strong feelings of pride and honor. For men, this often means *machismo*, an extreme emphasis on masculine qualities and male dominance, often visible in artistic and musical creations.

2. *Personalism*, the nature of interpersonal relationships in business and politics as well as among family and friends, remains strong, in contrast to the impersonality of United States life. This is a common theme in lyrics, especially of folk music.

3. *Formalism*, a very courteous manner with equals or superiors, almost a ritual of politeness, as illustrated in painting and literary styles, seems less important than previously.

4. *Fatalism* may also be of decreasing importance. Related to Catholic fatalism, the feeling that certain events are inevitable is weaker among the upper classes but prevalant among the poor, who are less able to care for their own needs. The most famous examples are the Mexican muralists and their early-twentieth century work.

C. Cultural conflict characterizes much of Latin America as a result of changes associated with industrialization, urbanization, secularization, an emerging middle class, and new ideologies.

1. Traditional values and attitudes, such as the prestige and influence of the landed aristocracy and the idea of live and let live (rather than the goals of achievement and progress), are common in art and music of rural areas.

2. The emphasis placed on philosophy and the arts is now making room for consideration of scientific and "practical" subjects. This is evident in the extremely modern creations of contemporary painters.

3. A significant cultural gap remains between upper and lower classes, especialy isolating non-Spanish-speaking Indian groups.

D. In summary, values, goals, and ideals are illustrated in Latin America's art, architecture, music, and literature.

1. Mexico's artists and architects have combined Indian influences and pre-Conquest designs with modern ideas and forms, as illustrated by Rivera's murals and the library at the National University of Mexico.

2. Modern architecture, especially in Mexico and Brazil, is bold and imaginative in its use of form, color, and materials, as illustrated by the campus of the National University of Mexico and Brasilia, the modern capital of Brazil.

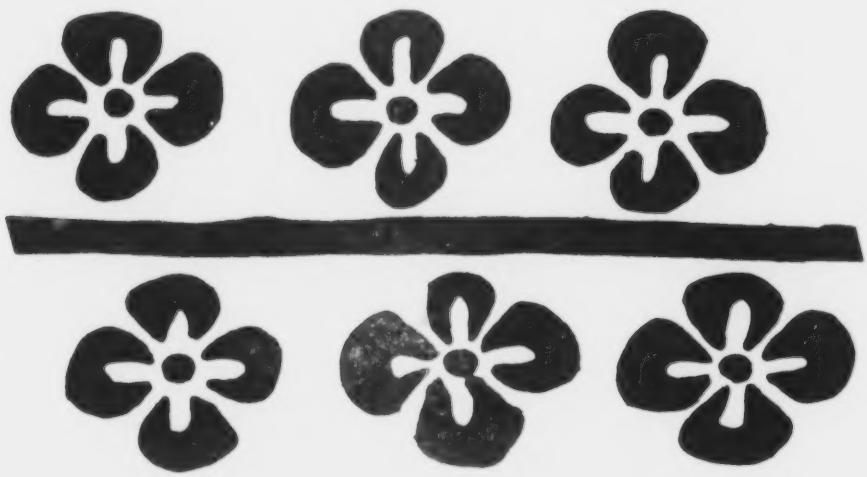
3. Latin American music reflects the blending of Indian, African, and Spanish-European heritage and the emergence of unique styles that vary greatly from region to region.

VI. The following concepts should be kept in mind when selecting content, designing lessons, and selecting materials to be used in the classroom (library art books, recordings, slides, folk art, etc.). These will also help the teacher synthesize materials from a wide variety of sources in art and music:

cultural diversity
cultural change
tradition
folkways
rural/urban dichotomy
modernism
cultural conflict
values
secularization
materialism
individualism
nationalism
progress
internationalism

Above all, when designing content for this course on Latin American culture, the teacher is urged to focus on creative expression *as illustrative of values, ideals, and lifestyles*. Music and art serve as exciting stimuli from which further studies emerge. For example, a look at the modern architecture of Brasilia can lead to discussions of development in Brazil, use of tropical resources, migration of populations, and nationalism. Likewise, crafts of Mexico can introduce regionalism and national integration, both suitable for any geography lesson. When music and art are used in this way, as a means of introducing traditional areas of study (history, sociology, economics, for example), the importance of the fine arts will expand in the overall curriculum.

NOTE: Slide and tape collections mentioned with reference to teaching units may be obtained by contacting the Media Office of the nearest Educational Service Center. The appendix contains a list of these centers for the State of Texas.



Media Resources Available on Latin American Culture: A Survey of Art, Architecture, and Music Articles Appearing in *Américas*

By Kevin J. Murray

One of the most persistent problems faced by teachers who wish to introduce Latin American culture into their curriculum is the serious lack of materials. In no other area, I feel, is this as serious as in the media. We can pick up a newspaper or turn on the television set and be confronted with information on any aspect of life in the high-priority areas of the world: Europe, the Arab world, Iran, even Japan. But because Latin America is not at the top of any of our lists, the media neglect it. As one wag has commented, "Americans will do anything for Latin America except read about it." Whether or not this is true is hard to ascertain, since there is hardly anything available for us to read.

Mort Rosenblum's book *Coups and Earthquakes: Reporting the World for America* addresses this problem as it affects not only Latin America but the rest of the Third World as well. He feels that the lack of information reflects our attitude of cultural superiority. Most Americans look at the Third World and think, "What could we ever learn from *them*?" Americans, for many reasons, are a decidedly provincial and isolationist people and often do not want to know about what doesn't directly concern them. These feelings are all reflected in the lack of coverage and in the type of coverage that is given, when it is at all. Articles in the news media are often critical and judgmental, superficial, and ill-informed. Coverage is laced heavily with stories of turmoil, natural disasters, and strife, all "hard news" types of stories. These rarely give an accurate picture of what the culture is really like.

News stories also tend to emphasize the more bizarre aspects of a culture. Rosenblum tells of the time the *New York Times* ran an article under the headline "Several Brazilian leaders refused audience with Pres. Geisel because they were not wearing ties; Indian groups protest." The article did not go into what the meeting was to be about, nor what cultural reasons the Indian leaders had for refusing to wear European dress, but it did give the impression that something weird goes on in Latin American politics.

News agencies defend themselves on the "violence and chaos" charges. They point out that, on a given day in 1977 that was analyzed for statistical purposes, over half the stories on the news agencies' wires were from or about the developing countries, including Latin America. Of these, fewer than 6 percent dealt with "coups and earthquakes"; most dealt with foreign affairs and economics. Only a minuscule number were features dealing with "culture." The same holds true for TV coverage of Latin America and the Third World.

The original intent of this paper was to provide a bibliography of readily available newspaper and magazine articles that could be reproduced by the teacher for classroom use, or used as reference material by teachers and students. But that task has proved almost impossible, given the general dearth of available material. For example, for all of 1977, the *Reader's Guide to Periodical Literature*, which indexes popular, readily available magazines, had only three entries on subjects dealing with Latin American culture. Three articles in an entire year! The articles indexed were on Hispano art in New Mexico, pre-Columbian Incan art, and modern Brazilian music, a good variety to be sure. But at the rate of three articles a year, we would have to search forever to come up with a substantive number.

The *New York Times Index* was no better. Nothing was listed under the heading of Latin American architecture, and the three articles on music were all reviews of visiting artists' performances. There were several items listed under art, but for the most part these fell into either the "coups and earthquakes" or what I call the "crazy times down south" categories: an article on a fire at Rio de Janeiro's Museum of Modern Art; the theft of a Marisol sculpture; a news story on a famous Latin American art collector who was forced to auction off his collection to pay the ransom for his daughter, kidnapped by Argentine terrorists; and a long report on the findings of Dr. Klaus Wellman, a New York pathologist, who concluded that most pre-Columbian rock paintings were produced while the artists were under the influence of hallucinogenic drugs! Except for several reviews of art exhibits, this was the extent of the *Times*' coverage for the year.

The availability of materials improves somewhat as one gets more specialized. Both the *Art Index* and the *Music Index* contain many references to various aspects of Latin American art, architecture, crafts, or music. The *Art Index* listed articles on a wide variety of subjects, ranging from Cuban "revolutionary" architecture to Mexican pottery. Yet, when compared to other regions, Latin America is again short-changed. China, the USSR, even Ireland and Belgium all received more attention.

The best coverage of Latin America is in the specialized music journals. Over a two-year period, 1977 and 1978, there were at least sixty different references to various types of Latin American music, and ten to dance. The range of topics is extremely broad: from salsa and samba, to the Chilean handkerchief dance, to a Brazilian folk mass. But this coverage is not nearly as helpful to a teacher or student as we might first believe, since many of these articles are simply reviews that do not give much background information, and the journals from which these listings come are often hard to find.

The one source of material that is readily available and consistently reliable is *Américas* magazine, published by the Organization of American States and available in larger libraries. (Subscriptions are available in either Spanish or English editions. Write to *Américas*, Subscription Service, P. O. Box 973, Farmingdale, NY 11737.) *Américas*'s

articles are generally extremely well-researched and not too pedantic, as the magazine is aimed at a very general readership. The articles are often written by Latin Americans, so we get an insider's point of view. They are almost without exception profusely illustrated, often in color, and thus make excellent teaching aids.

The following bibliography is a listing of articles dealing with Latin American "culture"—limited here to the fields of art, music, architecture, and folk arts—all of which appeared in *Américas* between 1975 and 1980. Following each listing is a capsule description of the article, and, in those cases where the illustrations are particularly abundant or of excellent quality, that fact has been noted. How the articles may be used, of course, is limited only by the teacher's imagination. Besides being used as reference materials or aids in a history, geography, or government class, they could also be used in art, music, psychology, sociology, or anthropology. Some of the articles discuss the traditional and changing roles of women in Latin American culture. The article by Parker on computer art could be used to liven up a math class.

This bibliography is by no means definitive. *Américas* recently celebrated its thirtieth anniversary, and every issue contains at least two articles that could be added to this list. I hope that it will be of some use.

ANNOTATED BIBLIOGRAPHY: *AMERICAS* 1975-1980

GENERAL

Herrera, Felipe. "Culture and Latin American Integration." Vol. 31, no. 3 (March 1979):49-52.

This article written by a Chilean intellectual deals with the concept of whether a Latin American culture can be said to exist at all, and how this hybrid "culture" must adapt for the future.

Uslar Pietri, Arturo. "Crucible of Races." Vol. 27, no. 3 (March 1975):28-35.

This essay discusses the phenomenon of *mestizaje*. Uslar Pietri goes beyond the concept of miscegenation to discuss cultural intermixture and how it led to what is a uniquely Latin American culture.

ART

Adams, James F. "Colonial Spanish Art: A Collector's View." Vol. 31, no. 8 (August 1979):46-51.

Adams talks about the renewed critical interest in the mainly religious art of the colonial period in Latin America. He discusses technique and subject matter, primarily.

Ahlander, Leslie Judd. "Mexico's Muralists and the New York School." Vol. 31, no. 5 (May 1979):18-25.

That U.S. culture profoundly affects that of Latin America is undeniable. This interesting article shows that the cultural flow is not one-way by describing how the great Mexican muralists influenced painting styles in the United States.

Ayoroa, Rudy. "Bolivian Portfolio." Vol. 30, no. 5 (May 1978).

Wonderful photos by a Bolivian sculptor and painter, concentrating on the traditional Indian and colonial heritage of his homeland.

Bermudez, José Ygnacio. "On Laughter and Death: A Word with Cuevas." Vol. 27, no. 6-7 (June-July 1975):30-35.

This interview with Mexican painter José Luis Cuevas deals with the major influences on his work (mainly the concepts of death and irrationality) and the existence of a Latin American painting "boom" that Cuevas feels predates the vaunted literary one.

Biderman, Sol. "Cienfuegos: A Triumph of Technique." Vol. 31, no. 9 (September 1970):54-56a.

Discusses the works and career of the young Chilean existentialist painter Gonzalo Cienfuegos.

. "From Kasbah to Espraiado." Vol. 31, no. 1 (January 1979).

Madeleine Colaco, Brazil's foremost tapestry artist, synthesizes Portuguese, Arab, and indigenous elements into a truly Brazilian art form. She draws her subject matter from Brazilian sources—whether old maps, flowers, or people.

. "Gustavo Rosa's Interested Eyes." Vol. 28, no. 5 (May 1976).

Feature on artistic career of Brazilian Gustavo Rosa, emphasizing the European influences on his paintings.

Breslow, Nancy. "Frida Kahlo: A Cry of Joy and Pain." Vol. 32, no. 3 (March 1980):33-39.

Well-illustrated article on the tormented life and work of Mexican painter Frida Kahlo (the wife of Diego Rivera), who combines Indian, Catholic, and European avant-garde themes in her bizarre vision of Mexican society, and in particular, of the woman's role in that society.

Bunster, Enrique. "Luis Herrera Guevarra: From Briefs to Brushes." Vol. 30, no. 2 (February 1978):21-25.

Career of famous Chilean lawyer-turned-artist is traced from his obscure beginnings and rejection by the established art circles to his current fame (or notoriety) for his irreverent, primativist works.

Camp, Roderic Ai. "Pioneer Photographer of Peru." Vol. 30, no. 3 (March 1978):5-10.

Life and career of Martin Chambi, early Peruvian photographer particularly known for his works of Indians, is discussed. His importance as early preserver of gradually disappearing cultures is stressed. Fine photos.

Casciero, Annick Sanjurjo de. "Botero: The Magic of Reality." Vol. 31, no. 11 (November 1979):29-35.

Botero's whimsical paintings, featuring his characteristically bloated and oversized figures, illustrate the foibles of the Latin American middle and ruling classes. The author discusses how the painter uses various contrasts (size, light, and color) to make his point. Well-illustrated.

. "Lines of Vision." Vol. 31, no. 2 (February 1979):2-8.

The author's essay concerns the persistent question, "Is there a truly Latin American art?" He obviously feels that there is and discusses the various themes and concerns that characterize it. These communalities include history, mood, urbanization, politics, and religion, among others. Many illustrations are in black and white, unfortunately.

Chierico, Osiris. "Man of La Boca." Vol. 30, no. 5 (May 1978):30-34.

Benito Quinquela Martin's paintings portray life in the waterfront neighborhood of Buenos Aires (La Boca) where he was born. This article discusses the artist's life, the influences on his work, and also attempts to define what is meant by the term "Argentine art." Is it merely a bastardized European art, or something truly native to Argentina?

Gómez-Sicre, José. "The Cuevas Phenomenon." Vol. 30, no. 11-12 (November-December 1978):2-28.

Adulatory essay by Cuban-born critic on the Mexican painter José Luis Cuevas, whose popularity at home and abroad is immense. The author discusses Cuevas's early life and how it affected his antiideology stand. The article also lists other major themes in Cuevas's work and puts his work into perspective with other members of his generation.

Green, Eleanor Broome. "Tamayo: The Enigma in the Magic." Vol. 31, no. 3 (March 1979):38-44.

Illustrated article on Mexico's "living myth," the painter Rufino Tamayo, whose every painting is said to "exude something Mexican." The notion of a Mexican identity and the search for roots are two major concerns here.

Guzmán Peredo, Miguel. "The Bonampak Murals." Vol. 27, no. 8 (August 1975):17-24.

Describes the discovery and content of the most valuable find of pre-Hispanic paintings ever, in Chiapas, Mexico. The paintings, illustrated here, show everyday life and ritual in the Maya culture with painstaking detail.

Lindstrom, Naomi. "Xul Solar's Synthesis." Vol. 31, nos. 6-7 (June-July 1979):21-24.

Scholarly essay on the Argentine poet and artist whose work attempts to combine artistic sensibility with scientific technology.

Llambias de Azevedo, Alfonso. "R. Cattelani: Uruguayan Print-Maker." Vol. 29, no. 8 (August 1977):29-32.

Critique of the work of Raúl Cattelani, noting the Huichol Indian influence on this very modern artist's work.

Lowe, Arbon Jack. "Museum of Modern Art of Latin America." Vol. 29, no. 3 (March 1977):s1-s12.

Feature on the opening of the first-ever Museum of Modern Art of Latin America, in Washington. Valuable for its many illustrations showing various styles and influences.

Lynch, James B., Jr. "José María Velasco: Images of an Early Genesis." Vol. 31, no. 1 (January 1979):4-11.

History of great Mexican nineteenth-century landscape painter, one of Mexico's first nationalist painters. His work reflected a sense of "Mexicanidad" long before that became de rigueur. He was also one of the first artists to incorporate the Indian heritage of Mexican culture into his paintings. Many illustrations, some in color.

. "Reveron: The Hermit of Macuto." Vol. 32, no. 2 (February 1980):19-25.

Describes the life and work of the controversial Venezuelan painter Armando Macuto, who has been compared—both profesionally and in his personal life—with Van Gogh. His works deal with Venezuelan landscapes, scenes, or people in a characteristic, but European-influenced, style.

Maxwell, Nicole. "Peru's Jungle Art." Vol. 31, no. 5 (May 1979):32-39.

Profusely illustrated article on the folk art of the Peruvian rain forest. Describes the techniques used to create pottery, and also embroidery and the ritual use of masks.

Parker, Robert A. "The Aesthetic Machine." Vol. 31, no. 4 (April 1979):45-50.

Curious article about the attempts of Colombian engineer Mayer Sasson and Mexican artist Manuel Filguez to produce computer art—technologically produced but reflecting a human dimension. Details of their experiments and results.

Paz, Octavio. "The Art of Mexico." Vol. 30, no. 9 (September 1978):13-22.

This detailed essay by the renowned Mexican writer gives an excellent overview of Mexican art, from centuries B.C. to the present. He discusses the major forces influencing it, primarily the theme of change and continuity. A valuable introduction to the rich artistic legacy of Mexico.

Peck, F. Taylor. "The Art of Money." Vol. 29, no. 5 (May 1977):21-28.

Off-beat but informative article, definitely appealing to students, on the history of money in Latin America. Shows how engraving was used to portray nationalistic scenes, and how money is used as a vehicle for popular culture.

Pineda, Rafael. "Venezuelan Art as Seen by Its Critics." Vol. 27, no. 8 (August 1975):25-32.

A rather scholarly discussion of art criticism and art history in Venezuela, this article does contain some interesting illustrations from Independence to the present.

Roberts, Estelle Calvia. "Los Cuatro: Mexico's Majestic Artists." Vol. 29, nos. 6-7 (June-July 1977):38-45.

Detailed and abundantly illustrated (though in black and white) article on the four great Mexican artists of this century, Rivera, Orozco, Siqueiros, and Tamayo. Roberts discusses their lives, and how the Mexican Revolution and the search for social justice affected their work. An outstanding introduction to "los cuatro."

Rodman, Selden. "Artists of Haiti: The Third Generation." Vol. 30, no. 10 (October 1978):7-12.

Rodman discusses the seventies' crop of Haitian painters, whose work continues in the tradition of their noted primitivist predecessors, Hyppolite, Benoit, and Begaud. Voodoo, dreams, ritual, and rural life remain the dominant themes. Richly illustrated.

_____. "Brazil's Hidden Renaissance." Vol. 30, no. 3 (March 1978):41-48.

This profusely illustrated article exposes the growing "popular" art movement in Brazil, which is beginning to get as much attention as Haiti's naifs. Interesting examples of African, Indian, and European influences.

Small, George Raphael. "Ramos Martinez, Mexican Muralist." Vol. 29, no. 4 (April 1977):19-22.

Article on the life and work of Alfredo Ramos Martinez, noted chiefly as the mentor of the great Mexican muralists Rivera and Siqueiros.

Squirru, Rafael. "Gyayasamin of Ecuador." Vol. 27, no. 2 (February 1975):10-16.

This essay discusses the works of the Ecuadoran painter, but is of particular interest for Squirru's attempt to defend the concept of "Latin American art." He takes issue with the notion that Latin American art is "too European," claims that Europe, like Latin America, is a "melting pot" and that no European artists are unaffected by outside trends. Because nothing can be called strictly European, no one can expect Latin American art to be entirely indigenous and unaffected by Europe.

Stoddard, Veronica Gould. "Mexico Today: Art as Ambassador." Vol. 31, no. 2 (February 1979):31-38.

Art is perhaps Mexico's most famous export. This article gives the reader a sampling of treasures that were on tour in the U.S. at the time of publication. Fields covered include folk crafts, painting, pottery, and photography. Interesting photos and accompanying text give a good overview of what Mexico has to offer.

_____. "Roots and Visions." Vol. 29, no. 10 (October 1977):13-16.

Stoddard's article on an exhibition of "Hispanic-American" art (that is, art by Spanish-speakers, or of Latin origin in the United States) attempts to show the cultural affirmation and idealism that art contains. Examples shown deal not only with the artists' heritage, but also with self-concept and stereotyping.

Striker, Isabel A. "Early Visions of Imperial Brazil." Vol. 29, no. 1 (January 1977):s1-s12.

Traces the history of art in nineteenth-century Brazil, the artist's role in society, and art as historical documentation. Profusely illustrated.

Teran, Francisco. "The Conquistadors' Ladies." Vol. 28, no. 2 (February 1976):12-18.

This interesting article on racial mixture, or *mestizaje*, in the New World, and its lasting effects on Latin American culture uses many illustrations from the colonial period to make its point.

Uslar Pietri, Arturo. "The World the Europeans Called New." Vol. 28, no. 4 (April 1976):9-16.

This thought-provoking and profusely illustrated essay by the noted Venezuelan writer discusses the profound impact that the Americas had on their first visitors precisely because it was such a terra incognita. The illustrations depict early European representations of the New World and show many of the early stereotypes and myths that were common in Europe at the time.

Vasconcellos, Sylvio de. "The Ever-Brazilian Guidnard." Vol. 27, no. 5 (May 1975):2-7.

Critique of the art of Alberto de Veiga Guignard, detailing his importance as the first "truly Brazilian" painter and as the man who made painting a "serious art" in Brazil. Many illustrations, though in black and white.

Verdugo, Iber H. "Guaman Poma and the Indianist Novel." Vol. 31, no. 2 (February 1979):49-55.

This critique of early Hispanoamerican literature is of interest to us because of the many illustrations, taken from several "Indianist" painters, such as Rivera and Codesido, that accompany it. All show the traditional condition of the Indian in Latin American society.

Vokes, Emily H. (photographer). "Then and Now." Vol. 29, no. 6-7 (June-July 1978):9-11.

Interesting pictorial essay showing how important early engravings were in spreading knowledge of the New World to Europe and how they are still important as historical documentation in aiding restoration efforts. Pairs side-by-side engravings with photos of the historical sites to show how, or if, things have changed, or how accurate the original artist was.

Zacharias, Maria C. "A World Where God Smiles." Vol. 30, nos. 6-7 (June-July 1978):32-36.

Six "naive" artists from a small town in Guerrero, Mexico, have been critically acclaimed for their vibrant, compositionally sophisticated paintings. This article discusses their work, giving several colorful illustrations.

Zendegui, Guillermo de. "Engraving in Latin America." Vol. 28, no. 8 (August 1975): s1-s12.

This supplement traces the history of print-making in general, and its role in the New World in particular, as a means to spread knowledge of America throughout Europe. Includes many prints of the time.

. "Landaluze: Painter of Nineteenth Century Cuba." Vol. 27, no. 9 (September 1975):16-23.

Victor Patricio Landaluze's paintings give us an excellent visual record of life in Spanish Cuba—especially that of the country's blacks and ruling class—and of the various Cuban folkways.

. "The Luminous Cosmos of Mario Carreno." Vol. 29, no. 5 (May 1977):8-11.

Critique on the work of the Spanish-born, Cuban-Chilean painter, whose works belong in the European rather than mestizo tradition.

. "Mirabal's Voluptuous Paradises." Vol. 28, no. 4 (April 1976):20-22.

Discusses the notable African influence, which produces a unique cultural blend in the paintings of the Cuban artist Rafael Mirabal.

MUSIC

Castro, Pedro Machado de. "Music on Stamps." Vol. 28, no. 8 (August 1975). 19-20.

This short, illustrated article shows how stamps, as a "vehicle of culture," are used to provide information about musical forms, using various New World stamps as examples.

Coelho, João. "A Word with Carlos Barbosa-Lima." Vol. 32, no. 1 (January 1980):42-44.

Short interview with the distinguished Brazilian guitarist.

Growel, Maria. "Latest Tango in Buenos Aires." Vol. 30, no. 1 (January 1978):48-51.

Detailed article with interview on Astor Piazzola, the extremely popular and influential composer and musician, who has breathed new life into the music called "the identity card of the Argentine people."

Landau, Alice. "The Samba Men." Vol. 28, no. 3 (March 1976):17-21.

In this article Landau describes the major forces behind Brazilian samba music, and how these singers and composers (almost all of whom are black and were born into extreme poverty) triumphed over adversity to rise to the top of their field.

López, Edmundo. "Claudio Arrau: A Life at the Piano." Vol. 32, no. 3 (March 1980):13-16.

Interview with famous Chilean classical pianist.

_____. "A Word with José Serebrier." Vol. 31, no. 8 (August 1979):21-24.

Interview with the Uruguayan composer and conductor covers general musical topics.

Ortiz Sanz, Fernando. "Jaime Mendoza and the New Bolivia." Vol. 28, no. 8 (August 1975):21-26.

Detailed biography of the Bolivian musician and patriot Jaime Mendoza, called "one of the great figures of Bolivian culture" because of his political and artistic contributions.

Salgado, Susana. "Ginastera." Vol. 30, no. 4 (April 1978):30-32.

Short feature on "the most outstanding composer in Latin America," the Argentine Alberto Ginastera, discusses his latest and forthcoming work, both symphonic and operatic.

Schroeder, Pollyanna T. "Musician of Two Worlds." Vol. 31, no. 4 (April 1979):21-25.

Schroeder lists the contributions made by Guatemala-born composer and pianist Miguel Sandoval to the musical heritage of his native land and his adopted homeland, the United States.

ARCHITECTURE

Arochi, Luis Enrique. "The Visit of the Plumed Serpent." Vol. 29, no. 8 (August 1977):32-35.

This essay describes the influence of astronomy on Maya architecture and urban planning.

Bayón, Damián. "Impressions of an Architecture: Part One: Brazil." Vol. 31, no. 10 (October 1979):3-8; "Part Two: Argentina, Bolivia, Paraguay, Peru." Vol. 31, nos. 11-12 (November-December 1979):8-12; "Part Three: Colombia, Mexico, Venezuela." Vol. 32, no. 1 (January 1980):13-19.

This series of articles by the Argentine historian contain his impressions of Latin American architecture, gathered on a trip throughout the area. Generally, he describes rather than analyzes recent trends, particularly in Brazil and Mexico. Some illustrations.

Blum, Leonor. "The Imperiled Treasures of Potosí." Vol. 32, no. 2 (February 1980):13-17.

Blum discusses how the ravages of time are threatening the existence of the remaining colonial architecture of Potosi, on the Bolivian altiplano. She also details the recent

plans for restoration. The article gives a good description of the economic, cultural, and climatic factors behind the development of this once-rich mining city, as reflected in its buildings.

Chiriboga, Jose R. "Quito: The Legacy of the Colonial Era." Vol. 29, no. 4 (April 1977):s1-s12.

This special supplement describes the architectural and artistic legacy of the colonial era that remains in Quito. It concentrates heavily on ecclesiastical sculpture, painting, metalwork, and buildings. Many illustrations, mostly in color.

Jennings, J. L. Sibley, Jr., and Nestor Sánchez. "Beyond Beautification: Cities with Souls." Vol. 29, nos. 11-12 (November-December 1977):50-57.

Quite enlightening illustrated essay on how many problems that urban planners face today could be solved if they would only look back to the structure of colonial and pre-Columbian cities.

Kelemen, Pal. "Proud, Lonely Churches." Vol. 28, no. 2 (February 1976):2-11.

Long report with many photos traces the history of the Spanish settlement of Mexico's Northwest through the remaining churches.

Low, Arbon Jack. "Guatavita: New Town, Old Charm." Vol. 27, no. 1 (January 1975):3-5; and Rojas, J. Heriberto. "Ingapirca." Vol. 27, no. 1 (January 1975):22-24.

These two very brief articles offer an interesting contrast between European and indigenous architecture. Guatavita is a Colombian "new town" of strictly Spanish design; Ingapirca is an ancient Inca castle in nearby Ecuador.

Parajon, Mario. "Birth of a Plaza." Vol. 28, no. 3 (March 1976):2-4.

The conception of the central plaza of Havana is the subject of this amusing, easy-to-read, and brief fictional account. Parajon touches on the importance of what functions the plaza serves for a Latin American city and the formalities behind what buildings are placed where.

Pla, Josefina. "The Hispano-Guarani Baroque." Vol. 28, nos. 11-12 (November-December 1976):s1-s16.

Pla has written an exhaustive study on the Jesuit missions of Paraguay—their history and architecture—and shows how they reflected extensive Spanish and Indian cooperation. The article also discusses the art produced on the missions and the concept of "Hispano-Guarani Baroque" to characterize this style. Extensively illustrated.

Tarr, Jashina Alexander. "The Architecture of the Caribbean: Great Houses, Sugar Mills, and Fortresses." Vol. 30, nos. 6-7 (June-July 1978):37-43.

The author sees the varying architectural styles found throughout the Caribbean as examples of their different historical backgrounds.

Vasconcelos, Sylvia de. "Costa Rica's Architectural Treasure." Vol. 28, no. 10 (October 1976):12-15.

Unlike most other Latin American countries, Costa Rica lacks a colonial or pre-Columbian architectural heritage. This article discusses how a uniquely Costa Rican architecture has developed since independence, and the different reasons for its development.

Zendegui, Guillermo de. "City Planning in the Spanish Colonies." Vol. 29, no. 2 (February 1977):s1-s12.

Excellent chronicle of the rise of the urban centers in Hispanoamerica. The author discusses the motives behind city planning, the basic models (in particular, the grid pattern), and some distinctly American adaptations. Many illustrations.

HANDICRAFTS/CLOTHING

Copeland, Earl, Jr. "Saints and Saintmakers of Puerto Rico." Vol. 27, no. 4 (April 1975):38-47.

Copeland discusses the Puerto Rican folk art of the *santos* (woodcarvings of the saints) as a unique refinement of the Spanish culture. He details the ritual involved with the *santos* in Puerto Rico and describes the various styles and techniques used.

Craven, Roy C., Jr. "Andean Art: An Endangered Tradition." Vol. 30, no. 1 (January 1978):41-47.

Excellent photos of Peruvian, Bolivian, and Ecuadoran folk art illustrate this article on how modernization has caused much of this tradition to disappear.

Cuellar, Elizabeth Snoddy. "Mexico's Many Costumes." Vol. 28, no. 5 (May 1976):5-13.

The author discusses how social differences in Mexico are accentuated by dress and describes the various native crafts, such as weaving and featherwork. Many illustrations show different regional costumes.

Goff, Brent. "The Fabric of Bolivian Life." Vol. 32, no. 3 (March 1980):17-24.

This article explains the various techniques used by the Aymara weavers of Bolivia. Their art varies from region to region, but on the whole has changed little since pre-Columbian days.

Holmgren, Virginia C. "Liberation a la Limeña." Vol. 29, nos. 6-7 (June-July 1977):12-13.

Holmgren offers a short and amusing account of how the women of Lima adopted the *tapada* fashion, which lasted about three hundred years. According to the author, because it covered almost the entire face as well as the body, women became free to go, do, and say as they pleased, since their identities were hidden, and could disregard the traditional

standards set for female behavior.

Konan, Mildred, and Raymond Konan. "Works of Art from Humble Gourds." Vol. 31, nos. 6-7 (June-July 1979):41-45.

The Konans tell how gourds have evolved from simple household implements to artistically decorated objets d'art, through the work of northern Peruvian Indian craftsmen.

Millikan, Louise C. "The Crafts of Peru: A Joyful Art." Vol. 30, nos. 11-12 (November-December 1978):49-54.

Profusely illustrated article shows how the traditional Indian crafts have adopted Spanish techniques and themes without losing their originality.

Peters, Malcolm Brian. "Will the Potter's Art Survive?" Vol. 31, no. 9 (September 1979):40-44.

The author describes the threat modernization poses to the continuing production of traditional crafts. The case in point here is the centuries-old pottery industry of Raquira, Colombia.

Pla, Josefina. "Paraguay's Handicrafts." Vol. 31, no. 4 (April 1979):51-56.

Informative article on the wide range of folk arts produced by the Indians of Paraguay. Covers pottery, nanduti (lace), embroidery, leatherwork, jewelry making, and wood carving. Minimal illustrations, but excellent text.

Reynoso, Louisa. "Mexico through Masks." Vol. 32, no. 2 (February 1980):37-44.

Profusely illustrated article relates the significance of hand-crafted masks in Mexican Indian ritual. It traces the history of the use of masks among the different peoples of Mexico—including the Europeans—especially for religious festivals, both Christian and Indian.

Casciero, Annick Sanjurjo de. "Nanduti: The Flower in the Spider's Web." Vol. 30, no. 9 (September 1978):38-42.

The traditional craft of the Guarani, nanduti, is a very detailed lace. This article discusses its history and the technique behind its manufacture, its significance in rural life, and how it has changed over the years.

FESTIVALS/RITUALS

Feiner, Muriel. "Lady in the Bullring." Vol. 29, no. 9 (September 1977):25-27.

Bertha Trujillo of Colombia is Spain's only professional *matadora*. This article discusses her career and the reasons she broke into this previously all-male domain, which symbolizes to many the Hispanic macho ideal.

Lane, Erskine. "Guatemala's Flying Messengers." Vol. 28, no. 10 (October 1976): 16-18.

Lane reports on the unique tradition in a small Indian village of constructing huge, ornately decorated kites that are flown only on All Saints' Day, carrying messages and gifts for the dead, and are then destroyed.

London, Clement B. G. "Carnival a la Trinidad and Tobago." Vol. 29, no. 2 (February 1977):19-24.

London gives an overview of the American carnivals and discusses the various African and European traditions. He sees the Trinidadian carnival as an exception to the rule, since it has become an overwhelmingly black-West Indian—and not integrated with the European—phenomenon. He explains the customs, history, and the "anthropology" of carnival.

Paez Vilaro, Carlos. "Night of Nights in Montevideo." Vol. 29, nos. 11-12 (November-December 1977):58-59.

This short article gives the author's impressions of the carnival of the black community of Montevideo and a vivid description of its music and tradition.

Rodman, Selden. "African Brazil and Its Cults." Vol. 27, nos. 6-7 (June-July 1975):6-13.

This article on the black religious cults of Brazil also describes their rituals, music, dance, and costumes.

Shaw, Kathryn. "Carnival Goes Abroad: The Trinidad Folk Festival." Vol. 31, no. 4 (April 1979):41-44.

Feature on the renowned TFF, describing its music and dance and the various African influences on its performances.

Townsend, Elizabeth Jane. "Festivals of Ecuador." Vol. 30, no. 4 (April 1978):9-16.

Photographs of various Indian-altered Christian festivals in Ecuador, emphasizing the various ritual costumes of the different villages.

Valderrama, Sara. "Pilgrimage to La Tirana." Vol. 29, no. 8 (August 1977):17-20.

Valderrama details the annual religious festival to the Virgin held every year in the small desert town of La Tirana, Chile. She describes the dances, music, and costumes, along with the rituals, that have evolved with the festival, and its Inca-Spanish origins.

Zimmermann, Rosemary S. "The New World Bullfight." Vol. 27, no. 2 (February 1975):29-33.

This well-illustrated article describes the origins of the Latin American bullfight and the variations that have developed throughout the region.

Section I

The Visual Arts of Latin America

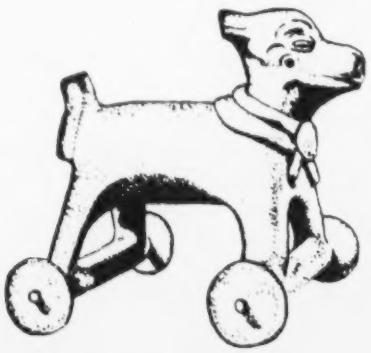
"THE LATIN AMERICA BOX": ENVIRONMENTAL AESTHETICS IN THE CLASSROOM

By **Rochelle M. Robkin,** art coordinator, Baraboo, Wisconsin ISD

The "Latin America Box" is a handy source of materials that teachers or resource people can put together and keep available for use on short notice whenever the opportunity pops up to spend some time on Latin American themes.

The idea is to utilize the materials frequently in the normal course of classroom instruction so that acquaintance with Latin American culture occurs naturally throughout the school year.

Included are lesson plans for entertaining activities that the children can initiate and carry through themselves.



LATIN AMERICA BOX (learning kit)

The Latin America Box is one of the learning kits assembled as part of Project AWARE. Project AWARE was a Title IV-C grant awarded to a consortium of four Baraboo school districts and involved five ways to teach art appreciation, art history, and environmental aesthetics to elementary schoól students. We utilized framed reproductions of works of art in all of the classrooms, adult volunteers, teachers, and older students as discussion leaders, and we circulated among the 30 elementary school buildings in the consortium portable, self-teaching display modules big enough to walk around. The production of learning kits was one aspect of the project. The object of each 23x12x18-inch kit was an art concept, such as line, or women in art, and a variety of learning materials was assembled to teach the concept to individuals, to small or large groups of students, or to be used by teachers to supplement the art teacher's program or enrich other curriculum areas. The project was intended to provide another way of fulfilling the art appreciation, art history, and environmental aesthetics portion of the state curriculum, since most art teachers have a studio orientation and do not have the time to do everything that is required.

The Baraboo district developed a new social studies curriculum in 1980 that teaches about the Western Hemisphere in the sixth grade. The Latin America Box is a collection of ideas and activities, books and records to look at, and objects to display in the classroom. Teachers, parents, and others have contributed books and objects to the box.

Contents

1. A list of materials available by mail from the Latin America Outreach Center at the University of Wisconsin-Milwaukee
2. "Children's Art in Latin America," an envelope containing a filmstrip, audio cassette, and teacher's guide to artwork by children in Latin America (from UNICEF)
3. An envelope of small reproductions of art works, articles from magazines, and some small reproductions cut from art magazines and put on postcards (some are laminated)
4. *Americas* magazine for the last four years
5. Slides of pre-Columbian sculpture
6. Slides of murals in Mexico and the United States
7. Slides made from the Day of the Dead article in *Americas*
8. Books:

Peru: Ancient Civilizations
Mexico: A History in Art
Mexican American Artists
Crafts of Mexico, Chloe Sayer (New York: Doubleday, 1977)
Latin American Crafts, Comins
Modern Mexican Painters
Treasures of Mexico
Aztec Manuscripts
Haitian Art
Gods of Teotihuacan
Yucatán and Mayan Civilizations
Codex Nuttall
Art of the Huichol Indians
Canciones y Juegos de Nuevo México, ed. Gonzales

9. Record set: *Dances of Mexico*
10. *Bailes a Colores!* (a tape, record book, and charts to teach Las Chiapanecas, Los Vietos, La Bamba, El Fado Blanquito, and El Jarabe Tapatio) by Vela
11. "Goodie Box": objects students can handle or that can be used for a display, or as costumes. Each object has a label. There is a typewritten descriptive paragraph or "how to make it" instructions for each object in a separate envelope.

Huipil (Mexico)
Shawl (Guatemala)
Straw box (Guatemala)
Hat (Bolivia), crocheted string (Chichicastenango, Guatemala)
Hat, knit wool (Peru)
Gourd, carved (Peru)
Retablo, wood and plaster (Peru)

Carved figure, scraffito decoration (Mexico)
Clay bird whistle (Mexico)
Carved wooden man (Ecuador)
Embroidered panel (Peru)
Reed boat model (Bolivia
Maracas (Mexico)
Mola (San Blas, Panama)
Aztec calendar, small plaster model (Mexico)
Bark painting (Oaxaca, Mexico)

12. Lesson plans and instructions for clay whistles, paper-tape masks, ojos, yarn "painting," paper molas, tin designs, papier-maché piñatas (using balls), bark paintings, wooden toys

13. Recipes

Latin American Cooking, Foods of the World (Time-Life Books, 1968)

Guatemalan recipes (mimeographed, ILAS conference 1980)

Mexican chocolate

Easy buñuelos and syrup

14. *Latin American Culture Studies*, ed. Edward Glab, Jr. (Austin: Institute of Latin American Studies, University of Texas, 1977)

15. Film: *Arts and Crafts of Mexico*, parts I and II

NOTE: The River Valley school district in Spring Green, Wisconsin, has used a variation of this idea. They have developed a display module called *Arts and Crafts of the World Cultures* and display all of the crafts in their collection with identifying numbers that are recorded on an APPLE disk and cross-filed by country, medium, and culture. They thus connect computer use and the AWARE art program.)

Lesson Plans

Our art curriculum is "conceptually based." Each lesson incorporates art concepts as the basis for the project. Concepts from language arts or social studies may be incorporated as well, and interrelationships among the arts may be stressed in other plans. Using examples of contemporary art from various countries as examples of the use of line and color in painting or sculpture is as much a part of multicultural awareness as folk art or slides of historical paintings and architecture. Clay projects, besides improving small and large muscle coordination, teach craft concepts: de-airing the clay; craftsmanship; techniques such as rolling and pinching, various methods of decoration, such as line design, scraffito, and three-dimensional design.

In my classes I try to use as many different cultures as possible as sources for examples of techniques and design motifs. The embroidery on a blouse from Puebla shows techniques and designs similar to Wisconsin native American Menominee beadwork and rosemaling. By showing examples of European, Eastern, and Western design motifs, and by asking students to talk about them, we have good discussions about basic design concepts and similarities in the kinds of art expression peoples use. We ask questions about abstraction, geometry, organic design, and materials that may have been available to the early artists, and what we could use today. We also try to relate historical objects to modern-day uses for those things.

Several books are useful or easily adapted or expanded upon in a classroom: Jeremy Comins, *Latin American Crafts*, is an example. The book illustrates how to make rubbings of yarn pictures with chalk and paper or with crayon and paper. It also demonstrates how to shellac yarn pictures to teach texture and line concepts by printing them once or twice. Primary-grade children enjoy embroidery if they can use burlap and big yarn needles and can tape the burlap with masking tape to a piece of cardboard.

An adaptation from Chloe Sayer, *Crafts of Mexico*, p. 118, involved using corrugated cardboard in two layers (for students who don't have wood) to make folk toys. We covered the edges with masking tape, drilled the holes, and painted and "threaded" the snake. Some children even designed their own animals.

An adaptation of Oaxacan bark painting involved using wet and wrinkled grocery bags painted with an india ink wash. The students learn to understand the ideas of abstraction, line design, repeated pattern, and balance from developing their own designs and paintings. These are particularly attractive when done by intermediate-grade students. Use flourescent poster paints and india ink with small brushes and pens. Iron the paper "bark" with a hot iron on several layers of newspaper before you start to draw on it.

Pre-Columbian Ceramic Sculpture Slides
(sample lessons)

Kindergarten-grade 2: Families and Houses

A short introduction involves showing on a map where objects come from. I show a few of the slides—the ones of the people and animals—and ask the children what they think the people who made the figures wanted to do or to show:

—How big do you think these are?

—How are they decorated? Paint? Another color of clay? Scratched designs? Shells? Mosaics?

—Why do you think people made them?

How did they make them? By sticking clay together? By pulling it out? How would *you* make something out of clay to last this long, so that people who found it in a couple of hundred years would know about you and your family and friends?

Materials:

—Paper plates (to keep all of the parts together, label a plate with each child's name)

—Clay (small figures made with earth clay tend to fall apart if small children use an add-on technique, so use moist clay with lots of grog [ground-up fired clay] and explain how to slip [clay powder and water mixed to a sour cream consistency] can be used to "glue" parts together). Each child should have a lump the size of a small grapefruit.

—Play dough, salt-flour-baking soda or corn starch-baking soda doughs work well, too.

—Newspaper to cover desks, toothpicks, scissors, sponges.

Follow up:

Talk about how each figure was made, what story it tells. Let each child show his or her own things.

Clay Whistles (grades 4-6)

This lesson plan is attached to a small clay whistle in the learning kit and is related to some of the slides as well. We have discussed clay pipes and whistles with music classes and instrument-making workshops, but most instrument workshops make drums or bamboo whistles and flutes and percussion instruments because they are faster to make and their sounds are easier to predict and regulate.

Materials:

—Small clay whistle from Mexico. Slides of other whistles: police, coach's whistle, plastic coach's whistle

—clay with a lot of grog in it (t o control shrinkage). Give each person a piece the size of a small orange or a large lemon (could use self-hardening clay, but I've never tried it)

—Slip (clay and water mixed to a sour cream consistency)

—Modeling tools: toothpicks, scissors, table knives

—Plastic wrap (a big garbage bag or a sandwich baggie for each child)

—Newspaper to work on

Method:

Look at the slides. Discuss the way that the small figures are made (they are pulled out and modeled). Pass around the clay whistle and the police whistle. Take a plastic whistle apart. Look at the shape of the air openings and their placement and the size and proportion of the little ball or stone inside the whistle.

Wedge the clay well (i.e., make sure there are no air bubbles in it). Shape an "egg" and pull the tail, head, wings, and ears *out*. Keep it simple and symmetrical. Make sure your beastie has a tail and a bit of a neck but is more round than long.

SLIDES

Slides copied from art books and catalogues have been useful in many situations in elementary art classes. These pre-Columbian figures have been quite appealing, especially when I've brought in small clay reproductions (found at Pier One or even K-Mart, at times).

1) Carvings are a good example of simple *shapes* that are easy to do (I've also brought in Eskimo carvings or shown slides of ancient Greece).

2) Heads and masks: after a short introduction, "This is a huge stone head carved by the people who lived in this area of Central America"; "These were made of clay here, . . .", we go on to discuss faces—proportion, expresson, age, shapes, how they are the same, how they differ—then we may model in clay or draw portraits of characters from stories.

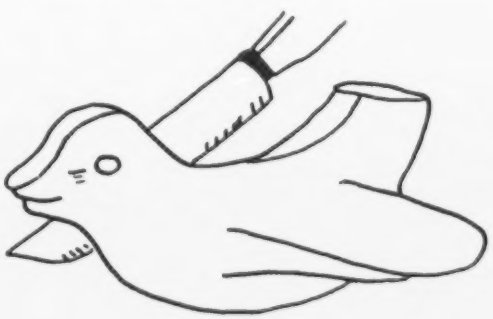
3) "Death" images are great fun and lead to lots of interesting discussions around Halloween or as part of "Day of the Dead" curriculum.

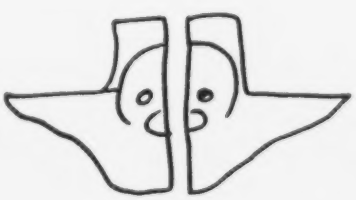
4) Toys and animals: sculpture, modeling. Use of simple shapes (not "adding on").

5) Social sculpture: houses, groups, acrobats, workers, and so on.

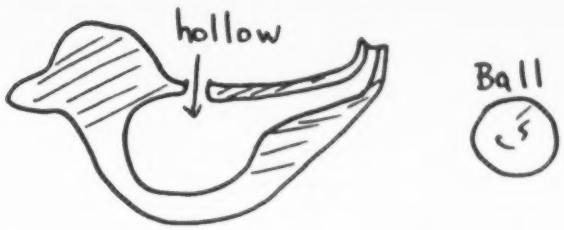
We've had discussions about why people make these sculptures—as helpers for dead leaders and as records of what people and societies did, how they looked, what work they did and so on—as well as the way they were made. The questions and discussions have led to interesting parallels in the children's work. What they would like people in the future to find out about their own life (time capsules and so on).

When you have finished modeling your animal, let it dry slowly. Wrap it in a baggie or put them all in a garbage bag loosely wrapped. Check it often. When the clay is "leather hard" (darker in color than it was when you worked on it, cold to the cheek, and stiff enough to hold its shape, but still wet and soft enough to cut), cut the figure in half along its "spine" with a sharp, thin paring knife.





Hollow out both halves so that they resemble the police whistle. Make sure you leave at least a 1/2 to 1/3-inch "skin." Make a hole in the tail or beak to blow through and another near the "neck" in approximately the same place as the coach's whistle holes. Squeeze some of the leftovers into a bean-sized ball for the inside.



Score (i.e., scratch shallow grooves) in the cut sides of your animal.

Put the ball inside and glue the halves together with slip.

Blow into it to make sure the ball is free. See if you can get a sound, or at least get the ball to vibrate inside. At this stage you can adjust the openings and the size of the clay ball.

Smooth the edges. Decorate with realistic or decorative details. Use scraffito or engobe (colored clay).

Let dry thoroughly. Blow again.

Low fire. Blow again.

These work best if they are kept small, four or five inches down to two inches if you are really a miniaturist.

Easy Buñuelos and Syrup (grades 4-6)

Recipe:

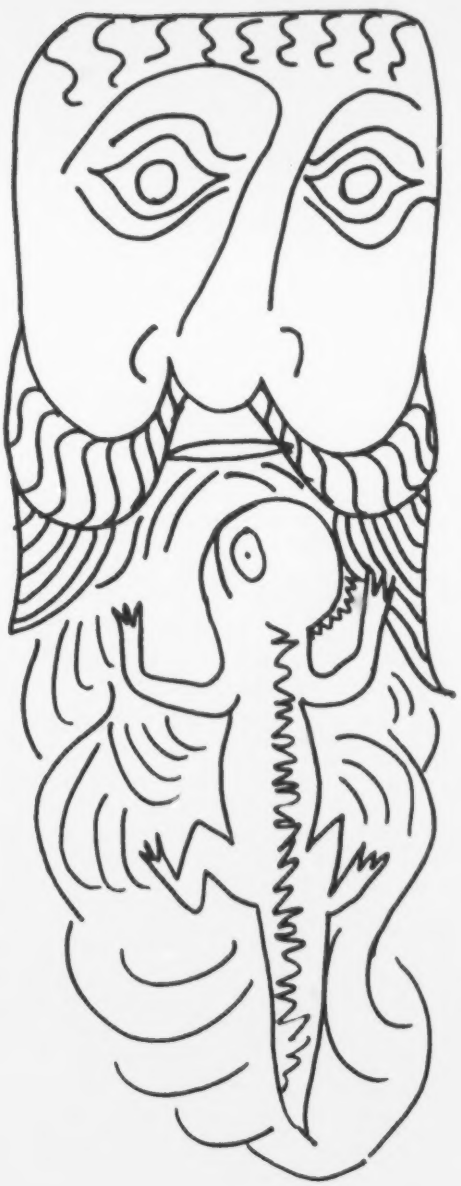
1 cup brown sugar
1 cup white sugar
2 tablespoons butter
1 tablespoon cinnamon
2 tablespoons corn syrup

Boil in a shallow pan for 2 or 3 minutes. Glaze each buñuelo separately. Makes enough for about 40 small tortillas.

To make the buñuelos, fry a flour tortilla (with a center hole cut out).

MASCARAS Y DANZAS DE MEXICO Y GUATEMALA

By Janice A. Winzinger, Cypress Creek High School, Houston, Texas



Masks form part of an important and fascinating folk art complex in Mesoamerica, as well as among other Native American peoples. They combine indigenous and post-Conquest elements in a unique blend of cultural traits and ceremonies.

This unit sketches some of the artistic and ceremonial aspects of masks in Mesoamerica and introduces the student to masks as an art form. The tracing of history through the use of masks helps place the tradition in context.

SUMMARY

Sequence:

Day one is preliminary discussion of masks, presentation of vocabulary and necessary concepts, and first study of geographical areas concerned. It also presents a first view of costumes and a few masks on transparencies.

Day two is an illustrated lecture with taped music, slides, and transparencies, followed by brief group discussion of assigned topics.

Day three presents a handout of directions for mask construction, plus actual construction of a mask. A paper is handed in on topic assigned from the previous day.

Day four finishes the construction of the masks.

Day five is dedicated to oral presentation of the finished masks, and their significance in a Central American or Mexican masked dance, followed by a written test over the masks and ceremonial dances.

Materials Developed:

I have made an initial announcement poster for this unit, a tape of music used in four of the typical types of dances, a set of ten transparencies of costumes, musical instruments and masks, and a set of twelve slides covering masks from Mexico and Guatemala.

The background information for the instructor's lecture has been included in the unit, as well as proposed questions for the initial day's discussion.

Instructions for each day's activities have been given: how to begin the unit, what materials the teacher will require each day, the recommended student handouts on geographical areas and on mask construction techniques, and the suggestions for evaluating students' progress.

ABSTRACT

Purpose:

This unit is designed for second-year secondary students of Spanish, but may be adapted for art classes or Spanish students at other levels.

Goals:

1. Students will gain knowledge of the religious and secular origins of the ceremonial masks of Guatemala and Mexico.

2. Students will become acquainted with specific types of ceremonies, the masks typical of each, and the associated music.

3. Students will, through construction of a mask, become familiar with the artistic qualities masks possess and the skills necessary for constructing them.

Objectives:

1. Students will participate in preliminary discussion of the use and meanings of masks in the United States and Latin America and will express personal feelings about wearing and use of masks.

2. After studying available maps, students will be able to describe briefly the general areas of Mexico and Guatemala whose dances are studied in the unit.

3. Students will be able to name in Spanish four of the most common masked dances of Mexico and Guatemala and recognize from pictures the masks associated with them.

4. Students will be able to recognize and pronounce the Spanish for six typical characters in the dances and ceremonies studied.

5. They will explain in a very brief paper, following group discussion of lecture notes, pre-Columbian and post-Conquest sources of Mexican and Guatemalan masks and dances.

6. They will demonstrate knowledge of a mask's construction and use by making a mask representative of a dance studied, describing the mask in class, and giving the name of the character used and associated dance in Spanish, without notes.

Concepts

1. *Shamanism*: the tribal religious system in which a shaman, or a sort of tribal priest or "wizard," has the power to direct the tribe in its religious life and has supernatural powers.

2. *Folk art*: the artistic works made by and popular with the common people, as opposed to elite art of the type usually taught in art academies and found in fine art museums.

3. *The supernatural*: the realm of things beyond our everyday life and our five senses; in this unit, specifically, the term is applied to the topic of religion and the Indian's concern with gods and spirits.

Generalization:

Masks are a form of folk art that links historical and supernatural elements of Guatemalan and Mexican life.

Day One

This unit presupposes that students have already read the short selections in their textbook concerning Mexico and Guatemala, in Spanish, and have gone over the readings with the teacher in previous class periods.

Objective:

1. Preliminary discussion of masks in the United States and students' expression of personal feelings about wearing masks.

2. Preliminary study of wall maps of Guatemala and areas in which dances are found, and of Mexico (northern area); to correspond in evaluation to objective number two.

Activities:

1. Hand out and go over the Vocabulario Activo list (see Appendix).

2. Hand out and give brief notes on which tribes are involved and what areas of Guatemala (handout is map).

3. Show a few typical North American masks and ask discussion questions given in the Appendix. Check off students' names as they participate.

4. Show transparencies of Indian dance costumes, if available, and one overall composite transparency of some typical masks. Explain that they will see individual masks later in the unit.

Materials:

Teacher will need the following materials for this day's presentation:

1. Vocabulary list handout
2. Map of Guatemala handout, with dances shown by area
3. Wall maps of Mexico and Guatemala
4. Such masks as Santa, Halloween, and eye mask
5. Transparencies of Indian dance costumes, if possible, and composite transparency of masks made from Xerox copy in Appendix

Day Two

Objectives:

Objectives 3 and 4, to acquaint students with four common masked dances and ceremonies and with six characters typical of them. Quiz evaluation last day.

Objective 5, background information on origins of the masks, to be evaluated through paper handed in next day.

Activities:

I. Illustrated lecture

A. Origins among pre-Columbian tribes of the masks in use now

1. Aztecs—use Aztec stamp transparency number 2 after title transparency number 1.

2. Quiché of Guatemala, Maya, Mixtecas—show title slide number 1, jaguar mask slide number 2, composite mask slide number 3.

3. *Popul Vuh* as source, codices, reports by priests in colonial times of Maya ceremonies and dances. Deer, jaguar, tiger, bull are pre-Columbian Indian ideas. Slides 4, 5; tiger mask, 3 wood masks. Overhead transparency number 4, wooden animal mask.

B. Spanish conquerors' additions to mask and drama tradition

1. Holidays of Catholic faith: Easter (slide 6), Pascolero (slide 7), Guanajuato Carnaval mask.

2. Dramas of the Conquest: transparency number 5 of Pedro de Alvarado, slide number 8, European.

3. *Reconquista*, taking Spain back from 700 years of Moorish rule: (transparency number 6) Moorish costume, and (slide 9) "Moor who has not seen the light of Christianity," (slide 10) of Chilolo, or clown in "Moros y Cristianos" dances

C. Miscellaneous Spanish influence: "viejito" could be Indian and Spanish; slide number 11, "Viejito." Devil, slide number 12—Spanish serious introduction, now often treated lightly. "Negritos" modeled after Moors but also clowns from other sources.

D. Music and the dances

1. Instruments used: number and kinds. Flute and drum native, strings from Spain. Transparencies 8, 9, and 10 of instruments native to the Indians.

2. Taped music of four dances: Side 1, "El Xipi" and "Fiesta en Anenecuilco" from Bailes de la Conquista (use one); Side 2, "Danza de los Matachines" from Carnaval, "Danza del Kalalá"—Baile del Venado; "Danza del

Volador"—Aztec dance, represents calendar.
II. Small group discussion of notes: one on Spanish vs. native origins of masks; one on animal characters; one on reasons for masks and dances; one on music and instruments. One paragraph each person, in English, to turn in next day.
Materials Needed:
12 slides of masks:
1. Title composite "Mascaras. . ."
2. Black and white head of jaguar mask
3. Six-mask composite
4. Mask of *tigre*
5. Three wooden masks of Spaniard, bull, Cortés
6. *Pascolero* mask
7. Guanajuato Carnival mask
8. A European man's mask
9. Moor with black fringe over face
10. *Chilolo* dancer clown, Baile de Moros y Cristianos
11. Viejito
12. Large devil mask

10 transparencies:
1. Color composite title "Mascaras. . ."
2. Clear transparency of Aztec mask motifs
3. Stag costume
4. Wooden mask of an animal
5. Pedro de Alvarado, Baile de la Conquista
6. Moor's costume and mask
7. From Danza del Volador—man playing 2 instruments
8. Picture of *quena*
9. *Tambor* and *pito*
10. *Chirimia*

Tape or record of four music selections from dances and ceremonies

Day Three
Objectives:
6. Demonstrate knowledge of mask's construction. Evaluation procedure: observation by teacher of process of construction, following directions given on instruction sheet handed out to class.

This day is also the evaluation of the written paper, Objective 5.
Activities:

Teacher may wish to tell class that masks are a family folk art, often taught by fathers to sons, and that there are regional centers known for their high-quality masks. They are often produced by *mestizos* and show the influence of both European and Indian traits, pagan and Christian. Made primarily for ceremonies, masks are nevertheless sold to tourists, also. Masks and costumes may be the property of the *cofradias* and may be rented for ceremonies, or may be private property (Frederick J. Dockstader. *Indian Art in Middle America* [Greenwich, Conn.: New York Graphic Society Publishers, 1964], p. 53).
Materials Needed:

As there are various methods of mask construction, two simple ones are explained in the Appendix.

Day Four
Objectives: Same as for Day Three.
Evaluation:

Mask construction in its finished stage, for authenticity and direction following.
Activities:

Mask construction to be completed today.
Materials needed:

Same as Day Three, plus tempera paint.

Day Five
Objectives: 2, 3, 4, 6
Activities:

1. Each student will be evaluated for Objective 6 while doing a brief oral presentation of his or her mask and its meaning. Student must put the name of his or her mask character on the board, along with the name of the related ceremony/dance, in Spanish and without notes, and must also pronounce these Spanish words for the class.
2. Each student will take the written quiz over the unit, and must receive a grade of 65 percent or above, a "D."

Evaluation:
1. Objective 6 as described above.
2. Objectives 2, 3, and 4, according to written quiz. See Appendix.

Materials needed:
Written tests.

APPENDIX

Preliminary Discussion

The following are a few suggested questions to begin the unit, along with the display of masks from the United States.
1. Why do you think we use masks in this country?
2. Where did we get the original ideas for these masks?
3. What are these masks made of? Who makes them?
4. (If a Mexican or Guatemalan mask is shown) Why do you think these masks from look so different from ours?
5. (If Mexican or Guatemalan mask is shown) What do you think these Hispanic masks represent? When do you think they might be worn?
6. Why do we use masks in the United States? Have you worn one since you were in elementary school? On what occasions?
7. How do you feel when you put on a mask?
8. What psychological or figurative meaning do you think the word "mask" might have? Does this reveal something about our society?

VOCABULARIO ACTIVO

This vocabulary list is to be given to students on the first day of the unit. They will be responsible for recognition and pronunciation of these words.
1. *El venado*: the stag or deer. Central character of the Baile del Venado
2. *La máscara*: mask
3. *La Conquista*: Conquest of the New World by the

Spanish; topic of a large variety of dances called "Bailes de la Conquista"

4. *El shaman*: tribal religious leader

5. *El diablo*: the devil. Concept brought in by Spanish missionaries, but in current use in dances a rather humorous figure

6. *El altiplano*: the Guatemalan highland plains. Area in which most of the ceremonial dances of Guatemala are performed

7. *Los Moros*: Moors, Moslems from North Africa who ruled Spain for about 700 years

8. *Los viejitos*: little old men, characters with humorous roles in dances

9. *Los negritos*: dancers representing Moors in dances of Moors vs. Christians

10. *Las cofradias*: religious brotherhoods that stage religious festival ceremonies and dances; costumes often belong to these brotherhoods

11. *Los voladores*: the dancers representing an Aztec religious rite. They "fly" attached by long ropes to a tall pole.

12. *Carnaval*: time of great fiestas that immediately precedes Ash Wednesday, the beginning of Lent

13. *Guatemalteco*: adjective, Guatemalan

14. *La flauta*: flute, an instrument native to Latin America

15. *El tambor*: drum, another instrument native to Latin America

LECTURE NOTES FOR DAY TWO

Why Indians have ceremonial masks and dances:

Masks originated as a means to channel the "magic" elements of man's mind and attempted to perfect his religion. After this, tribes developed *shamans*, the religious leaders, whose masks protected them from spirits and made them supernatural beings. From then on, ritual dancers used masks with their costumes (Fischgrund, Eugenio. *Mexican Native Arts and Crafts*, [Mexico City], n.d.).

Aztecs: Codices as well as ceramics and descriptions by Spanish conquerors showed use of masks and costumed ceremonies.

Mayas and other pre-Columbian civilizations: All Indian masks were first associated with religious ceremonies. They illustrate communication between man and the spirit world. The Maya holy book, the *Popul Vuh*, was the source of at least one dance description (Direccion General de Cultura y Bellas Artes, *Danzas folklóricas de Guatemala* [Guatemala, 1971]). A Spanish priest of colonial times reported that the Mayas had thirteen dances and ceremonies that employed masks and costumes, including comedies with masked clowns, obviously a more sophisticated, nonreligious development (Ewing Museum of Nations, *Máscaras: Dance Masks of Mexico and Guatemala* [Ill. State University, 1978], p. 8). A Mayan ruin just across the Mexican border from Guatemala, Bonampak, has murals of dancers wearing masks and costumed as lobsters and lizards (Ibid., p. 7). Other animals, such as the jaguar, tiger, bull, and deer, are pre-Columbian mask designs.

Other tribes known to have used animal and other masks and costumes are the Maya-Quiché of Guatemala, Mayos, and Mixtecas.

Spanish Colonist Contributions to Masking

Catholic holidays: Celebration of Corpus Christi, 8 weeks after Easter; Christmas; Candelaria (celebration of the Purification of the Virgin and blessing of the candles used in the year's mass); Dia de los Difuntos, November 1-2. Candelaria, a relatively solemn occasion, is marked by an auction in Mexico of articles stolen by "tattlers," or clowns who have stolen personal articles from the crowds at previous fiestas, a light note on this date. Just before Ash Wednesday, the beginning of Lent, is the well-known fiesta, *Carnaval*. Masks at this time have a relatively secular function: the wearer may lose his identity and be part of a happy, uninhibited world for a while. The masks at this time are often humorous or satirical. This type of mask has some Aztec roots as well as Spanish, since Aztecs often mocked the conquered tribes, and the Spanish in turn had dramas whose costumes poked fun at the Moors (ibid., p. 14).

Dramas and dances of the Conquest: These include all the ceremonial dances associated with the re-telling of the Conquest of the New World by the Spaniards. It seems curious that the conquered people should commemorate their own defeat, but the tradition has been carried on. "Danzas de la Conquista" have existed in Guatemala, for example, since the early seventeenth century. Standard masked characters include Hernan Cortes and sometimes the comic figures like the *viejitos*, or little old men (ibid., p. 19).

Yet another defeat, this time the Spaniards' defeat of the Moors after some 700 years of Islamic rule in Spain, is recalled in the many *Reconquista* dances. Special masked figures represent the Moorish king, Mahoma; the Spaniards; and the humorous "negritos," clowns with black faces who also represent Moors. The mask seen in the slide has a black fringe over the face to remind us that he is "a Moor who has not seen the light of Christianity."

Miscellaneous: Although the "viejito" is attributed to the Spaniards, it is thought that there are also pre-Columbian influences in this character, since there is also another old, *old* man figure known in the Aztec era: the *huehuenche*, also a comical figure in another dance of the same name, based on the Aztec god of fire, *Huehueteotl*. The same figure also appears in Guatemala.

An adaptation of the Spanish concept of the devil exists now and is a part of a humorous treatment of the theme of evil vs. good.

Animals, known to be a pre-Columbian mask motif, appear in a variety of dances. Some are serious, others funny. The deer dance, or "Baile del Venado," represents a religious spirit sacred to the Quiché, and in both Mexico and Guatemala there is a humorous dance about a tiger hunt—

dogs, boys, hunters, and even birds have roles in this dance (ibid., p. 22).

Instruments and Music

The music used for these ceremonial dances varies widely. Since a large part of Mexico and Guatemala is *mestizo*, mixed Spanish and Indian blood, most dances today have a blend of Indian and Spanish characters and music. The basic theme or source of a dance may be, for example, the Spanish conquest of the New World, but the instruments may be native woodwinds and drums. Likewise, pre-Columbian masked dance characters may have been added to the Spaniards in the drama.

As for the music and instruments, one to ten instruments may be heard in the Guatemalan dances. The strings, such as the harp and violin, are of Spanish origin, whereas the drums (percussion instruments) and wind instruments like the flute are native to Mexico and Guatemala. The latter category also includes the famous Guatemalan marimba. Common instruments for the dances include the drum, the *chirimia*, the trumpet, guitar, harp, tortoise shell, and the marimba.

See the notes included in this Appendix for specific notes about the taped musical numbers.

Teacher's List of Dances and the Associated Characters
(This list refers to Objectives 3 and 4.)

Typical Dances of Mexico and Guatemala
- Baile del Venado—The Deer Dance
- Baile del Volador—The Flyer's Dance
- Baile de Carnaval—The Carnival Dance
- Baile de la Conquista—Dance of the Conquest

Six Common Dance Characters
1. the stag or deer: *el venado*
2. the little old man: *el viejito*
3. the Moorish clown: *el negrito*
4. the Spanish conqueror: Hernán Cortés
5. the Easter dancer: *el Pascolero*
6. the Devil: *el diablo*

Folklore de Guatemala, no. 1 (foldout map).

DIRECTIONS FOR MAKING MASKS

(*Mask Making*, Matthew Baranski, Davis Publications, Worcester, Massachusetts, 1962. Used with permission.)

Balloon Masks

Children in the lower and intermediate grades like to work with large, simple forms and shapes and get things done quickly. There is a freshness and directness of expression that is unfortunately often lost as the pupils move on toward junior and senior high school.

Using balloons on which to form three-dimensional masks has many advantages over using crumpled newspapers and other materials as a base over which a mask is made. In the first place, it is less messy than using wads of paper, since less paper and paste are used; it is a quicker and more flexible method and the mask dries more rapidly; the completed product can turn out to be more symmetrical and have a more finished appearance; it may be carried out in a more orderly, step-by-step method; balloons are inexpensive, come in many shapes and sizes and may be used over and over again. Besides the balloons, the other materials needed are school paste, several sheets of newspaper, paper toweling or colored comic papers, and rubber bands.

Let us take a peek at a fifth-grader at work on a mask, using balloons as a base to work over, and follow him step by step.

To begin with, select various sizes of balloons; this is important, since a variety of sizes and shapes adds interest. Your largest balloon should be used for the head and when inflated it should be at least two inches larger all around than the head of the wearer. After your balloon is blown up to the desired size, give the appendix several twists, fold over in two and hold it securely in place with a rubber band. A long, narrow balloon may be selected for the nose, and two smaller, rounder ones used for the ears. The large balloon is held in position by placing it in a pan. A bowl, small basket or a small, corrugated box might also prove to be helpful holders. Place the balloon in the holder so that the appendix points toward you. Now, tear four strips of newspaper, approximately six inches long and one and one-half inches wide and apply paste to one side of the paper. When these strips are ready, pick up the long, narrow balloon which is to be used for the nose and place it so the appendix touches the large balloon in the aproximate center. Take each of the four strips of newspaper with paste and attach the nose to the head. After a few minutes, when the strips have dried, turn the large balloon so that the appendix touches the bottom of your holder and begin to attach the ears on top of the head, one on each side, in much the same manner as you attached the nose to the head.

Now you are ready to cover all the balloons with your first layer of newspaper strips. The strips may be torn to any size but strips six inches long and about one and one-half to two inches in width are recommended. Apply the paste evenly on one side of the strip and place over the balloon with the pasted surface up, the dry side of the paper touching the balloon. This will prevent the paper from sticking to the balloon and makes it easier to deflate and remove the balloon. Overlap the first piece of pasted paper with the next one by about one-half an inch. Keep overlapping the strips of paper, paste up, until the surfaces of the balloons are covered up.

The second layer of paper may be colored comic paper or paper toweling. Selecting a different colored or textured paper will aid you in making sure that you have covered your mask completely. This time, paste your strips of paper with the paste side down and run your fingers over it so that the paper is spread out smoothly and securely fastened to the paper underneath. When the second layer of paper is pasted completely around the mask, begin pasting the third layer, which should be a different color or texture than the second layer.

You will observe that regular school paste dries rapidly so that by the time you finish applying the layer of paper around your mask, the paper at the place where you started has dried enough to receive the next layer of paper. Wheat paste or flour and water may be used as a paste if no school paste is available; however, both of these are more on the wet side and take longer for drying. At least four layers of paper are necessary to make a strong, durable, lightweight head mask.

Since the surface of the balloons over which the paper has been pasted is smooth and even, the paper, if put on carefully, will also dry smoothly and evenly so that no sanding will be required.

Allow the mask to dry thoroughly in a well-ventilated room overnight before deflating the balloons. To deflate, simply remove the rubber band from the appendix of the large balloon and let the air out and pull the balloon out. With a pair of scissors, cut out a large enough opening at the base of your mask to allow the mask to be placed over your head. When this is done, put your hand into the mask and remove the rubber bands from the appendices of the balloons which were used for the nose and ears, deflate and pull out gently. When this is accomplished, take a piece of wire and make a hoop the same size as the opening which you have cut out. Now, attach the wire to the mask with strips of paper approximately one-half inch wide and two inches long. The wire will add strength and keep the mask in shape. If no wire is available, strips of paper may be pasted around the opening to reinforce it, although this is not quite as effective.

Sketch in the features with a piece of charcoal. If this is not available, a soft pencil will do. After the features are sketched in, the mask is painted. Paint the mask with show-card color paints. The mask may be waterproofed by putting shellac over the show-card colors. Another way to paint the mask would be to shellac the mask inside and out and then paint it with oil colors if these are available.

Papier-Mâché Masks

Papier-mâché is one of the simplest vehicles used in mask making. It is used in industry for window display models, for inexpensive toys and in many other ways. It is also used for Halloween masks, puppet heads and wall masks for decorative purposes.

The materials used in papier-mâché are always available and cost practically nothing. Papier-mâché lends itself to experimentation and to application in many areas of learning. Class experimentation with mashed paper has shown that it is simple to prepare, easily worked and can take considerable abuse when dry. It will not crack, chip, or peel and can be worked very much like wood. Now, let's get to work.

The first operation is to collect some old newspapers; rough pulp paper used in cheap magazines is also excellent. Avoid smooth-surfaced papers and papers with color reproductions. If you live in a city that publishes a newspaper, it might be possible for you to collect rolls of leftover, unprinted paper. One thirty-two page newspaper will be enough to make a mask equal in size to a normal adult head.

Tear the paper into small pieces, the smaller the better. Place the torn paper in a pail of warm water to soak overnight. This is to soften and break down the paper. To hasten the breaking-down process, and for more finished and detailed modeling, the mixture of paper and water may be boiled for two or three hours. The pupil must take every precaution, either in the classroom or at home, if the boiling process is used. Although the pupil may be eager to start the actual modeling, he must remember that boiling water is not recommended as a skin lotion.

After the paper has been broken down and becomes a pulp, either by soaking or boiling, strain off the excess water, being careful not to clog the sink drain. A suggested process is to pour the wet pulp into a cloth bag and squeeze out the excess water. Then, sprinkle about one-half cup of flour or wheat paste over the paper and knead it until the paper bits become a fine, smooth, workable mash. If the boiling process has been used, any printers' ink on the paper will be evenly distributed and thoroughly mixed in the mash, tending to color it. The mask will then dry with an even, gray tone with a texture similar to concrete or stone.

The mash is now ready for use. The next phase of the operation has to do with the preparation of the form on which the mask or any other object is going to be modeled. This may be prepared while the papier-mâché is soaking or boiling.

Several kinds of materials have been used for forms; for example: a lump of clay; a small box covered with wax paper; a two-pound or five-pound tin or wooden meat container as is used in butcher shops; bent wire screen, one-quarter inch mesh; milk carton.

The meat container and the bent wire screen have been used most successfully; the meat container as a timesaver, and the wire screen to make for quick drying of the mash.

It is advisable to cover the table or drawing board with regular household wax paper before beginning to model so that the water will not damage the table or drawing board, and cleaning up will be easier. This will also make for easier handling of the finished product. Place the form on the wax paper. Take a handful of mash and begin modeling the basic shapes of the face right over the form, pressing firmly and developing large, simplified shapes into smaller, more accurate planes by adding or cutting away the mash, working toward the development of the final effect.

Although preliminary sketches, to help form some concept of the design, are an aid, they are not necessary; some of the best masks have been made when the pupil worked directly and freely with his hands to form the design which best pleased him. In many instances, pupils shaped and reshaped their designs for the fun of working with the material. Working with this material stimulates the imagination and motivates a child to create.

Modeling the face is an interesting process and pupils should be encouraged to experiment and get acquainted with the material before finishing their project. Since this is a slow-drying, plastic material, it allows for changes on the following day, if necessary.

If the mash has been well worked out, a surprisingly fine finish of varied textures with very good detail can be obtained. A knife, pencil or any other common flat or pointed object will aid in carrying out details.

Drying is the slowest process of all and normally takes about a week. Some methods which have proven successful in speeding up drying are using one-quarter-inch screen for forms; removing wax paper and carefully sliding mask on a window screen in a horizontal position to allow air to circulate and dry out the inside of mask; baking mask in an oven; turning mask over when top part is dry, then removing wax paper and form to allow the inside of the mask to dry; placing mask in a well-ventilated room or out of doors in the sun.

The finished dry mask can be sandpapered, carved, bored with holes for fasteners, and painted. However, the best results are obtained when good workmanship is used in modeling and the mask is left to dry without further elaboration or finishing. Pupils should be encouraged to work for a simple, direct result. Good craftsmanship will dispose of the need for patching and "covering up."

Modeling with papier-mâché readily lends itself to projects in science, geography, dramatics, display, and in many areas where modeled, three-dimensional forms are valuable teaching aids. The availability and low cost of the medium will open new experiences in art to a greater number of pupils in the classroom and in their leisure time at home.

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Slides

Contact Mrs. Janice Winzinger, Cypress Creek High School, 9815 Grant Road, Houston, Texas 77070.

THE FIVE CREATIONS AND FOUR DESTRUCTIONS OF THE AZTEC WORLD
A SIGHT AND SOUND COLLAGE

By Reynaldo Gaytán and Christina Simmons

This composition is designed to offer an aesthetically appealing exposure to students in theater, social studies, music, literature, languages, and art. Adaptation to different grade levels and subject areas may be incorporated for classroom study.

The primary interest will be the stimulation of thought processes. The Mexica Aztecs, a Nahuatl-speaking people, have had a different worldview, and the student will be given the opportunity to explore imagined Aztec environments.

The teacher's guide that accompanies this slide-tape production outlines the creations and destructions of the Mexica Aztecs. Suggested activities for classroom use as well as pertinent information on the Mexica Aztecs are included.

Slides and tape may be secured on loan through local Education Service Centers (see Appendix for locations).

Audience:

The audio-visual presentation is designed for students ages 6 to 16. The production may be shown to high school and lower-division college students.

Objective:

The primary objective is to stimulate thought concerning the beliefs, customs, and political aspects of the Mexica Aztecs. The student will have the opportunity to experience the sounds and sights of a New World people, in particular the inhabitants of the Valley of Mexico. The five creations and four destructions portrayed in the composition will serve as the stimulus for student study.

The close association of nature and the universe to the Nahuatl-speaking people will be emphasized. The student will be able to question, create, and imagine the economics of a precontact society.

This composition will offer the student interested in social studies, music, literature, languages, drama, and art an alternative perspective in the study of aesthetics.

An evaluation by means of an oral or written examination, as well as observation of the student may be used.

Materials:

2 projection screens
2 slide projectors
2 tray carousels
2 tape cassette players
extension cord
teacher's guide

NOTE: The collage of slides and the music tape may be borrowed from the nearest Education Service Center (see Appendix for locations).

Procedures:

Having introduced and presented the collage, the teacher may now entertain questions, comments, and hold a discussion.

Suggested questions for the students:
What feelings do you have about the Mexica Aztecs?
What type of music did the Mexica Aztecs create?
What beliefs did the Mexica Aztecs have?
What form of government did the Mexica Aztecs employ?

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ART FORMS OF QUETZALCOATL: A TEACHING GUIDE FOR SPANISH, HISTORY, AND ART CLASSES

By Ann Polyock Crick, Aldine ISD

Quetzalcoatl is the most widespread and best-known god appearing in Mesoamerican mythology. This unit acquaints the student with major elements associated with this important figure and places them in historical and cultural context. Influences on traditional and contemporary art forms are then explored.

Audience:

Secondary social studies, Spanish, art

Rationale:

The student will learn to be acquainted with the Mexican god, Quetzalcoatl. Stress will be given to both pre-Columbian art and current Chicano mural art.

Objectives:

To recognize Quetzalcoatl in both pre-Columbian and current Chicano art

To explain the god's powers in the daily lives of the Mexican Indian before the Conquest.

Concepts:

Pre-Columbian—before Columbus came to the Americas

Quetzalcoatl—feathered serpent-god of several Mexican Indian groups

Teotihuacan—Mexican pyramids that have Quetzalcoatl sculptured motifs

Aztecs—group of fierce Mexican Indians present in Mexico City's location at the time of Cortés

mural—large wall painting

Chicano art—art done by a Mexican American living in the United States

Skills:

The student will make a sculpture of or draw Quetzalcoatl.

Evaluation Methods:

The student will make a sculpture of or draw Quetzalcoatl, answer questions orally in class pertaining to the information given orally and via slides.

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LESSON PLAN

Objectives:

To recognize Quetzalcoatl in both pre-Columbian and current Chicano art

To explain the god's powers over the daily lives of the Mexican Indian before the Conquest

Concepts:

Relate the concepts (terms) listed on the previous unit plan outline to class discussion.

Generalizations:

The feathered snake is a strong theme in Chicano art because of Quetzalcoatl's importance in daily life of the Aztecs. The feathered snake is not a scare symbol, but an important god to several of the Mexican Indian groups of central Mexico.

Materials:

Slides of Quetzalcoatl in pre-Columbian and in current Chicano murals

Slide projector

Screen or a blank classroom wall

Cassette recorder

Art materials, depending on desired medium

NOTE: Slides and taped music of simulated pre-Columbian Indian music and Chicano rock are available on loan from local Education Service Centers. The teacher may wish to develop his/her own presentation using photographs from numerous texts and art books, usually available at public libraries.

Introduction:

One of the biggest problems in teaching is that the teacher rarely is able to work outside his or her own discipline or grade level. The present lesson is designed to be taught in a history class, Spanish class, or art class or in combination with all three. Teachers are urged to volunteer to present this lesson to classes other than their own and team-teaching is encouraged. In this way these ideas can be expanded upon and made relevant in a truly multidisciplinary sense.

It is important in present-day society to have a global consciousness. Students must be made more aware of other cultures, both present and past. Wall murals are a particular forte of the Mexican people and should be introduced to Spanish, art, or history classes when studying this nation and its history. The Mexican American can be very proud of his heritage as illustrated in contemporary murals, both in Mexico and here in the Southwest.

This lesson has the advantage of using exciting visuals to introduce student activities in drawing Quetzalcoatl representations themselves.

Suggested Procedure:

DAY ONE—slides and inquiry/discussion

Teacher should ask students what comes to mind when they hear the words *snake* and *Chicano*. Write their words

on the blackboard.

Ask students to discuss the meaning of various symbols in art, and whether or not they have noticed the importance of the snake in the artwork of particular culture groups.

Play the tape and view the slides, using the script in the most appropriate manner for your class.

Discussion questions: (ask students to form a circle, which will be more conducive to the sharing of ideas and impressions)

1. What was Teotihuacán?
2. Where is it located?
3. What is *quetzal*?
4. What does *coatl* mean?
5. Who was Quetzalcoatl?
6. Did the Mexican Indian of the 1400s know of Jesus Christ?
7. What does pre-Columbian mean?
8. Who were the Aztecs?
9. Did pre-Columbian Quetzalcoatl always seem to look the same?
10. Why is it significant that Quetzalcoatl went in an eastern direction when he departed?
11. What is a mural?
12. What does "Chicano" mean?
13. Have you ever observed a Chicano mural? If so, what do you remember about it? What colors were dominant?
14. Why is Quetzalcoatl important as a symbol to the Chicano artists?

DAY TWO—Art Project

Procedure:

Teacher asks students to make their own Quetzalcoatl.

Evaluation:

Teacher may guide students through the project, instructing them to meet whatever criteria are appropriate for the class and grade level. Another teacher or an administrator can be brought in to "judge" the drawings. Perhaps a mural could be initiated in a central location of the school to enhance student awareness of other cultures.

Accompanying Script
(for slides as numbered)

1. The land of Mexico had several Indian groups.
2. One particular group of Indians lived here at Teotihuacán. This is the pyramid of the sun.
3. The Indians of Mexico did not have one god; they worshipped many.
4. Here are two of the gods of the people at Teotihuacán. In the foreground is Tlaloc, god of rain, and in the background is Quetzalcoatl, the god of the mysterious forces of the earth.
5. Quetzalcoatl means "Feathered Serpent." *Coatl* means "snake" and *quetzal* is a plumed bird from Mexico and Central Mexico. This god was half snake, half precious bird.
6. The quetzal feathers are the points behind his head. Quetzalcoatl was the lord of the morning star, the spirit who brought up the sun in the morning, thus bringing the power of the sun god to all people, animals, and plants. He was the lord of springtime, the wind, master of all art, lord of healing, magical herbs, symbol of learning, poetry, and all things beautiful.
7. Quetzalcoatl was a god of many different groups. This is Quetzalcoatl of the Aztecs, a group that was in Mexico City when the conquistador, Cortés, arrived from Spain. Notice that his face looks more like a skull than a serpent. The Aztec Indians believed Quetzalcoatl had gone away many years before, but that he would return. He was the god of dawn. When Cortés came to present-day Mexico City from the east, just as the sun comes from the east, some Aztecs believed Cortés was a reincarnation of the god, Quetzalcoatl.
8. Quetzalcoatl continues to be a symbol of Mexico today. This is painted in a school in Austin, Texas.
9. This is the entrance to the Pan American Recreation Center in Austin.
10. Chicanos are Americans of Mexican heritage. In recent years some have done paintings to express intense feelings. This one was completed in San Diego, California.
11. Many Mexican Americans in the major cities have had serious problems of a social nature. Sometimes there have been gang killings. In this particular mural in San Antonio, the artist has a social statement to make about use of harmful intoxicants. Notice that the symbols of the Aztecs are evident in this modern-day representation.
12. This is another painting that was done in San Antonio. It was done by students between the ages of 12 and 17. Corn is the mainstay of the Mexican diet, and from it comes the Mexican's strength. Can you see the four representations of Quetzalcoatl? Why is this god represented? He was one of the gods of the Mexican Indian. When we leave our family we get homesick. The Chicano has left Mexico, but he still cherishes the memories of where he came from. Perhaps Quetzalcoatl is representative of a force the Chicano is holding: his heritage.

From the Codex Magliabecchi, Biblioteca Nazionale Centrale, Florence. Aztec.

THE ART AND ARCHITECTURE OF MESOAMERICA: AN OVERVIEW

By Jacinto Quirarte

A number of studies of the art and architecture of Mesoamerica have been carried out in the last forty years. Segments of the area, such as that occupied by the Maya, have received the attention of scholars and specialists since the early years of this century (Spinden 1913). The earliest works covering the entire area began to appear in the 1940s in Mexico (Toscano 1944) and in this country (Kelemen 1943). Others followed in the 1950s (Covarrubias 1957) and the 1960s (Kubler 1962).

The studies of the materials found throughout Mesoamerica coincide with the formulation of the idea that the many seemingly disparate groups—the Olmec, Maya, Classic Veracruz, Teotihuacan, Zapotec, Toltec, Mixtec, and others—who produced those materials share a similar belief system, which is at the core of the many art styles and cultures found there (Kirchoff 1943). Although each is distinctive, there are enough similarities to warrant grouping them togther under the rubric of Mesoamerica.[1]

I intend to give an overview of the material as art and architecture for the general reader. All discussion will be aimed at providing the necessary information and a theoretical framework for those not overly familiar with the material. This study is introductory in nature, and it is my hope that it will lead to a better understanding and appreciation of Mesoamerican art and architecture. Those wishing to obtain further information may consult the various sources listed in the bibliography.

Background

Mesoamerican civilization is identified with the development of unique writing and calendrical systems; an architecture that had, among other distinctive units, pyramids, platforms, temples, ballcourts, and other specialized structures; and an equally high achievement in painting (murals, vessels, and manuscripts) and sculpture (freestanding and relief panels often found in architectural contexts).

The Maya and the Aztecs are known to have had a similar calendrical system, in which a sacred calendar and a solar year calendar were combined to serve religious, economic, social, and political functions. Other groups in Mesoamerica used a similar calendrical system, which was tied to the Mesoamerican view of the world in which the gods and everything that flowed from them played an important part.[2]

The Mesoamerican pantheon was equally complex. All deities had unique characteristics, yet multiple manifestations. Each could be found at the four corners of the world, or the four cardinal points, each of which was assigned a color. Whereas the colors varied throughout Mesoamerica, the concept was the same.[3] The world, which was divided into three layers—the sky, the earth, and the Underworld—was further subdivided into thirteen layers for the sky throughout Mesoamerica and nine layers for the Underworld, at least in the Maya area (León Portilla 1963:49-61; Thompson 1970:194-195). These and other cosmological views are discussed further in the "cosmology" section.

The general definition of Mesoamerica, whose geographical, cultural, and temporal confines can best be established by using ethnic, linguistic, historical, and artistic sources is followed here.

Geography

The area extends from approximately one hundred miles north of the Valley of Mexico, east to the Gulf coast, south to Oaxaca, and on to the Maya area, composed of the Yucatán peninsula, most of Guatemala, Belize, and parts of Honduras and El Salvador. Each region is further subdivided according to the geography (valleys and mountains or highlands or lowlands), art and architectural styles, and other evidence culled from studies in archaeology, anthropology, ethnography, epigraphy, art history, and other disciplines (see map 1).

History

Numerous efforts have been made to define cultural and artistic developments in Mesoamerica and to arrange them into a sound chronological and historical picture. Sequences and durations of the major cultural phases, based primarily on archaeological work, have been formulated for each of the major cultural regions of Mesoamerica. Disciplines other than archaeology have been used to deal with this problem (see table 1).

Archaeological, linguistic, and artistic evidence indicates that the various major cultures developed in Mesoamerica over a three-thousand-year period from around 2000 B.C. to A.D. 1521, the year the Spaniards conquered the Aztecs in the Valley of Mexico. Each culture appeared, went through various stages of development, and disappeared, all in a period of six hundred to eight hundred years. The Aztecs, like all their predecessors, continued the pattern, but were cut off by the conquering Spaniards before they could develop fully. They were in the ascendancy for only two hundred years.

The pattern of development (early, middle, and late) found in single cultures has been imposed on Mesoamerica as a whole. In this scheme the earliest cultures provide a prefatory stage of development for those that follow, and so forth. Thus, initial efforts to define the earliest cultures of Mesoamerica (1500–200 B.C.) led to the use of such terms as "Archaic" and later, to "Preclassic."[4] The highly developed cultures found throughout Mesoamerica (from A.D. 200–900) were called "Classic." The immediately preceding period (100 B.C.–A.D.100) for the Maya area was and continues to be called "Protoclassic." Those periods that presumably exhibit lower levels of achievement

Fig. 1. Map of Mesoamerica

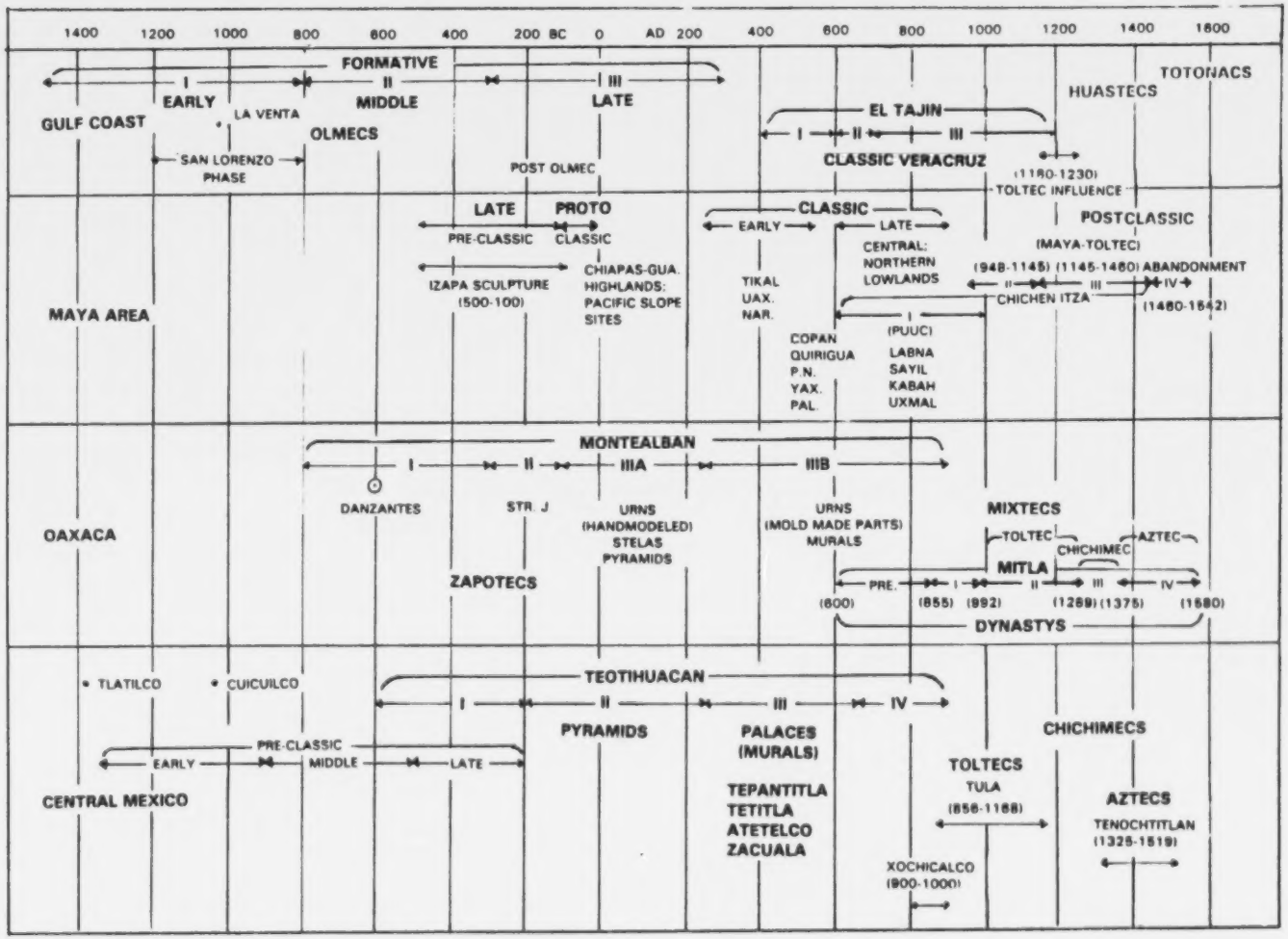

Fig. 2. Chronological Chart– Mesoamerica

at both ends of the scale have been called Preclassic (1500–200 B.C.) and Postclassic (A.D. 1000–1500).

Until the early 1940s, when the Olmec were placed within a proper chronological scheme and the extent of their development fully realized, all Preclassic manifestations found throughout Mesoamerica could be considered prefatory in the sense that a high level of achievement had not been attained. But the Olmecs changed all that. Preclassic simply does not fully describe their achievements in political and social organization, economic development, religion, architecture, and art.[5]

There is obviously a need to redefine the broad outlines or models of development established for all of Mesoamerica and the cultures that compose it. Whereas the developmental pattern for each culture is clear, its placement within a Mesoamerica-wide scheme based on th Preclassic, Classic, and Postclassic model is not. The Olmecs do not fit the Preclassic label any more than the Toltecs, Maya Toltecs, Mixtecs, Maya Mixtecs, and the Aztecs fit the Postclassic.

In any case, present archaeological, epigraphic, and artistic evidence indicates that all the cultures of Mesoamerica are related to the Olmecs from southern Veracruz and Tabasco, whose development antedates all the others (1200–400 B.C.).[6] They had a direct or indirect influence on the peoples found in the Chiapas and Guatemala highlands (Izapa and Kaminaljuyu), the southern Maya lowlands (Tikal, Copan, Palenque, and others), the highlands of Central Mexico (Teotihuacan), Oaxaca (Monte Albán), and the Gulf coast (El Tajin).

Specifically, Olmec cultural elements and ideas from the Gulf coast were transmitted initially by the Olmec and Olmecoid peoples throughout Mesoamerica to the north (Central Mexico), the west (Oaxaca and Guerrero), and the south (Chiapas and Guatemala). They were later transmitted by the Izapans (around 200 B.C.–A.D. 100) to the southern lowlands of the Maya area. Here they were transformed into the characteristic forms identified as the Early Classic period of Maya culture (A.D. 300–600). Compararable developments in the other regions of Mesoamerica took place more or less contemporaneously. Vestiges of Izapan influence found in the Gulf coast (Tres Zapotes), Oaxaca (Monte Albán), and Central Mexico (Teotihuacan) during the Protoclassic and even in the early Classic period indicate the continuation of the familiar pattern of contact throughout Mesoamerica initiated by the Olmecs.[7]

The pattern of cultural development established by the Olmecs was continued by most of the subsequent groups in the area. Each developed and became dominant in its immediate environs and then appeared in ever-widening circles from one or more sites to establish a nuclear area or cluster of sites identified as the generating center of that particular culture. In some cases, the movement was made to far-off sites and areas, where their presence contrasted sharply with the local cultures.

The Teotihuacan peoples built the great site by that name thirty miles northeast of present-day Mexico City. It is the earliest of the great Classic sites and established its hegemony in the Valley of Mexico during the period A.D. 100–200.[8] In subsequent centuries its influence was felt in Oaxaca (Monte Albán) and Guatemala (Kaminaljuyu and Tikal).[9] Recent excavations indicate the presence of communities from Oaxaca and elsewhere in Teotihuacan proper.[10] Izapan presence is indicated by iconographic evidence in Teotihuacan pottery of the early Classic period.[11]

The extent of Maya presence in Central Mexico during the late Classic period (A.D. 800) was not fully realized until the Cacaxtla murals were discovered in 1975. Although the nature of the Maya presence has not been fully ascertained, the extension of Maya influence beyond the traditional borders of the Maya area has to be reassessed.[12]

The presence of the Toltecs in northern Yucatán, particularly at Chichen Itza during the beginnings of the Postclassic period, is well known. [13] The presence of the Mixtecs on the east coast of Yucatán is only now being explored more fully.[14]

Finally, the Aztecs established themselves in the Valley of Mexico and throughout Mesoamerica toward the end of the Postclassic period (A.D. 1325–1521). Mesoamerican civilization ended with their demise following the Spanish Conquest.

Pre-Columbian Art[15]

Approach

The acceptance and appreciation of pre-Columbian and other non-Western arts is closely related to what Western artists began to do more than a hundred years ago. The move away from the represenation of recognizable subjects is the most visible and readily recognized feature in the work of twentieth-century artists. This represents a far more basic change in the approach to art than is immediately apparent. It is a reevaluation of the time-honored functions of the visual elements in the work of art. All traditional illusion-producing, form-defining functions, to which the visual elements have been subjected in Western art, were considered suspect and, for all intents and purposes, irrelevant by twentieth century artists. This departure has led to new artistic solutions based on distinctive spatial and compositional premises.[16]

The move away from a chiefly perceptual approach to art toward a conceptual one led to the appreciation of art objects that in the past had not been considered worthy of attention beyond their capacity to emit nonartistic information: ethnographical, epigraphical, anthropological, historical information, and so forth. These new attitudes toward the creation of works of art led to an appreciation of the much-neglected bodies of work found in Mesoamerica.

In viewing non-Western art of the past it must be borne in mind that each artistic tradition has its own reason for being and that a complete evaluation can be attained only by gaining a knowledge of the concepts underlying its production.

The other thing to keep in mind is that a work of art can only be more fully known and appreciated once its formal structure is studied. A reliance on achieving only one or the other, however, can lead to extremes that result in limited evaluations.

According to the formalist, the non-Western work of art can be evaluated almost entirely on the basis of form. The process, the significance or meaning the work must have had for its creator (the intention of the artist), is ignored. This attitude is not as superficial as it might appear at first glance. True, there is no visible effort made to determine the original significance of the work. There is, however, a special meaning assigned to the work of art, which is in keeping with this particular view of art. This view is based solely on norms that are acceptable in the observer's own time and culture. The art object is accepted without reservations if it corresponds to this point of view, even though the nonformal aspects of the work remain unintelligible.

According to the nonformalist, the *what* as well as the *why* of the work must be grasped before its artistic import can be determined. This can be done by studying the content of the work and the culture in which the artist worked. Thus, efforts to determine what the artist was trying to say, in short, efforts to define the subject and understand the external forces acting on the artist are central to this position. The essential and indispensable components in the work of art, then, are the content and the artist's milieu, and once both are known, the true artistic value of the work may be determined. This point of view presents some difficulties, since temporal limits are difficult, if not impossible, to transcend. It is certainly possible to get closer to an object's original meaning if the content and the cultural context in which it was produced are studied. But in the final analysis, if the object is not considered artistic—judged by contemporary standards—then efforts to define the content and penetrate the ambience in which it was produced will provide only cultural rather than artistic meaning. Ultimately, both approaches must be used to fully understand and appreciate the formal, expressive, and symbolic meanings of Mesoamerican works of art.

Finally, formal and nonformal analysis can lead to appreciation. However, their main function is to illuminate, to instruct, to make the nature and value of art and architecture more understandable and, therefore, more accessible to everyone.

Cosmology

Concepts of Time and Space

According to the Mesoamerican astronomer-mathematicians, time had no real beginning or end. Time increments could be computed from a mythical starting date to the present and farther into the future (which could be measured into millions of years).[17] Running concurrently with this basic concept, however, was the notion that the earth had been created and destroyed several times by the gods, and that the present sun or world would also be destroyed eventually. Man, according to the Maya, could always be assured, however, that the gods would create the world anew, for it was not man's fault that the world had been destroyed but because of the imperfections of the first creation attempts, which had failed to produce men capable of venerating their creators.[18]

The conceptualizations of time were also reflected in the Mesoamerican's view of history. On the one hand, events could be recorded for posterity or for the more pragmatic purpose of accumulating ethnic experience; on the other hand, they could be used to explain the cyclical nature of the universe. Specifically, personages were commemorated—as in some Olmec, Izapan style, and Maya stelae, or in warrior reliefs in Tula, Chichen Itza, and Tenochtitlan—to fulfill the needs of the rulers and the people.[19] Supernatural events, such as the journey through the Underworld by deceased persons and deities, were also portrayed.[20] Commemorative stones were also used to record elapsed time or, more specifically, measured cycles of time, which were thought of as having specific prophecies.[21]

In the Maya area, as already noted, time was measured in cycles (*katuns*) of 20 years (*tuns*), which in turn made up a larger cycle (*baktun*) of 400 years (400 *tuns* or 20 *katuns*). *Katuns* were also measured in other cycles of 260 years (13 *katuns*). This particular combination was used for prophecy.[22] For man's actions, also governed by the same forces constantly at work in nature, could be predicted with great precision once their mathematical configurations were known. Thus, every 260 years, with the coming of a new cycle, what had transpired at the beginning of the previous period or cycle would be repeated. As in nature—the rainy and dry seasons and, by extension, all that these bring—man measured his existence in endless, repetitive cycles. What appears now will never totally disappear, for conditions that were predicted to the day would again prevail.

All natural phenomena were capsulized into several easily constructed schemes and personifications: the special regions of the world and their occupants, the gods. This was basically a two-dimensional view of the world.

According to the Maya, four gods (the Bacabs), sustained the sky on their backs at the four corners of the world. Similar concepts were found in other parts of Mesoamerica.[23] All other deities were found in each of the four world directions. The Bacabs as well as other gods were assigned a color related to each cardinal point: red for east; black for west; white for north; and yellow for south. There may have been a fifth color, green for the center. There was a red Chac (rain deity) in the east, a black one in the west, and so forth. All deities, then, were in groups of four, each associated with a world direction, but at the same time, the four were regarded as one. To complement this picture, thirteen horizontal layers of the heavens and nine layers of the Underworld were added. The Aztecs had similar concepts.[24]

As the temporal periods repeat themselves, so do the seasons, the rains, and vegetation. This was expressed in the

pantheon as seen above: there were four rain gods, not just one, each with its minute identifying features. Everything in the world was in flux and yet at the same time constant. What was seen in one place would repeat itself in another, but with minor variations that still enabled people to identify it as another manifestation of the same thing.

Most important, these beliefs underlie all the pictorial manifestations of Mesoamerica; there is a reliance on visual formats that echo a view of the world as a series of neatly layered compartments, each with its occupants and their attributes evenly distributed throughout. These are translated into the horizontal registers used as backdrops for the figural scenes depicted in the murals and manuscripts, vase paintings, and bas-reliefs in stone, bone, and other materials.

Just as these concepts of time and space are channeled into the frameworks described above, the actual works of art are based on other conventions that are indirectly related to these views.

Conventions in Mesoamerican Art

The depiction of the standing or seated figure, whether in profile, three-quarter view, or axial pose, depends almost exclusively on cultural, geographical, and temporal considerations, rather than on the materials used. This is as true of painting as it is of relief sculpture. It does not seem to have mattered whether the figural scenes were painted on walls or on pottery vessels, or carved and incised on bone, jade, limestone, wood, or clay. There are certain conventions that were accepted by all artists operating within the culture and that were followed regardless of the materials used or their size.

Position of the Figure

There were a limited number of ways in which the human figure was portrayed. The figure is shown seated, standing, or kneeling, the last rarely depicted (fig. 3).

In all cultures, there was the consistent use of the standing or seated figure in profile. Shoulders are sometimes shown in front or quasi-three-quarter view. In the Maya area, the figures were presented by late Classic times in axial pose or full-front position, with feet pointing outward and forming an angle of 180 degrees. The arms in profile pose throughout Mesoamerica (and frontal for the Maya) assume expressive positions.

The seated figures conform to the same configuration basically: profile and axial poses (for the Maya), with crossed legs corresponding to these respective positions. The torso is shown in a quasi-front view in the former and bent or leaning from the waist in the latter.

Fig. 3. Lintel 8, Yaxchilan. Long Count Date: 9.16.4.1.1 (755 A.D.). Maya style. Capture of "Jeweled Skull" and another enemy by "Bird Jaguar" and a companion.

These basic poses—standing (static or dynamic), seated, or kneeling—form the extent of the artist's repertoire. Not only were these standardized poses few in number but so also were the pictorial contexts in which they were found. These correspond to scenes of a highly ritualized or ceremonialized nature—processions, tribute, battle, arraignment of prisoners, and sacrifice.

The Visual Field in Painting and Low-Relief Carving

Use of space, line, and color. Every figure exists and acts within a firmly established, shallow, spatial envelope as an independent unit with its own point of reference in Mesoamerican images, whether painted, carved, or incised in stone, clay, and other materials. The figure's relation to the visual field might vary (i.e., the illusion of the figure's penetration of the visual plane), or better still, the figure's central axis might vary in relation to the shallow background—parallel in profile, intermediate, or perpendicular to the picture plane in full front—yet the observer is treated as if all figures, regardless of position, are to be viewed at right angles.

In other words, there is no single, fixed point of view around which all action and related phenomena occur. Each figure, each object has its own special point of reference, that is, a line of sight view that is similar to a single point or frontal perspective for each figure. Granted there is a slight foreshortening of the torsos in some of the images, but this does not represent a condition that is dependent on a particular response to standards imposed by an overall spatial framework. It is a pictorial convention based on fixed figural poses that have nothing to do with single perspectival points of view. Thus, the torso in three-quarter view becomes the established model, as do the head, legs, and feet in profile (see fig. 3).

This is not to say, however, that the use of prescribed figural poses is totally independent of efforts to create illusions of mass or rounded bodies. The foreshortening and overlapping of parts of the figure certainly attest to this. But ever greater effects of illusion were clearly not the goal of the Mesoamerican painter and sculptor.-25-

The arrangement of the figures in horizontal registers corresponds to a bi-dimensional view of space, which calls for very little illusion of depth. So, even though forms may occasionally be shown with overlapping or foreshortened parts, they are rarely shown overlapping one another. This would have negated their visual integrity. It was imperative that all major features of a body or object be shown as clearly as possible so as to facilitate recognition rather than their relative placement within the visual field. Whether a form appears near or far is largely irrelevant. Thus, all forms are given equal visual treatment. Overlapping of forms would have run contrary to this view of painting and low-relief carving (see fig. 4).

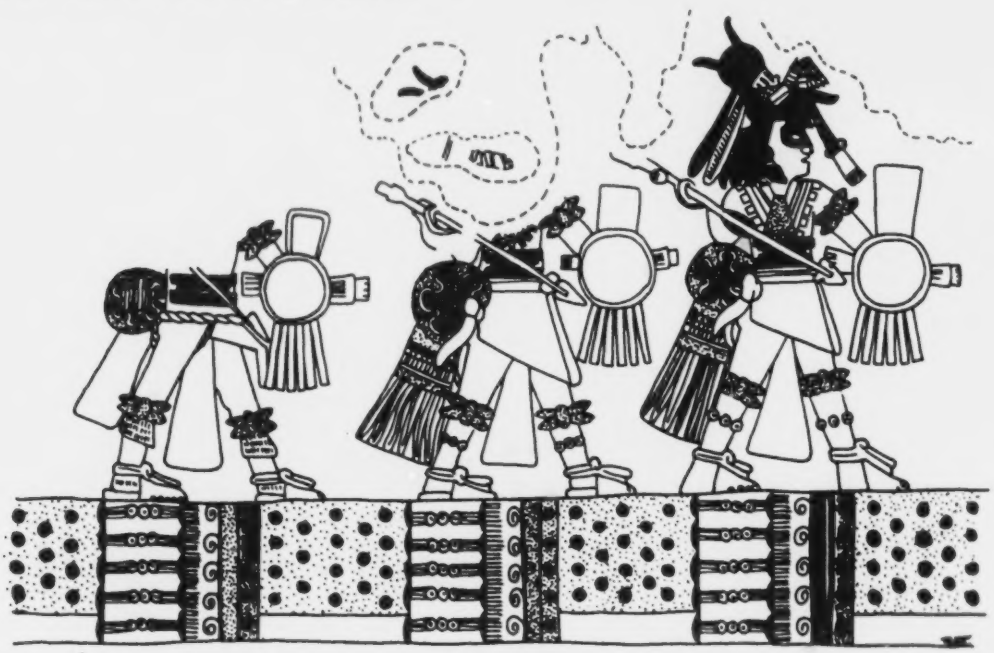

Fig. 4. Warrior Frieze, Malinalco. State of Mexico. Late Postclassic Period. Mural. Aztec style.

It is evident that only one space indicator was definitely used to represent depth: figures on the lowest levels of the visual field are considered closer than those placed higher up. However, diminution of figures to denote depth plays no part in this scheme. That depth was considered of peripheral interest can be seen in examples where vertical placement of figures could also mean that they are closer in time as well as in space.[26]

There is little evidence to indicate that the Mesoamerican artist was consciously aware of space as a determinant of form and therefore as a measurable entity visually. What is clear is that the artist was largely uninterested in adding to the several methods consistently used to give the illusion of mass and weight: the foreshortening and the overlapping of parts of the figure.[27]

There was obviously no room in this approach for the use of line and color beyond their assigned roles. Line could best be utilized to define form, to delineate or emphasize the contours of figures and objects and their silhouettes.

All forms, in general, are outlined with a thin black or incised line, regardless of position in the visual plane. Sometimes the body contours are emphasized with a thick black line and accessories are defined with a thinner one. At other times line weight varies, a reflection of the various pressures applied by the painter to his brush (see fig. 5).

Color was applied in flat, local tones. And, like line, color established boundaries rather than the physical properties of bodies or objects. It did not reflect the textures or qualities of the forms it defined. Graduated color, which would have achieved the illusion of rounded bodies, was simply not necessary. This would have been but a short step away from the use of color to define depth in the visual field. It was not used to do this, just as it was not used to define the quality of objects (animate, inanimate forms, and other accessories) nor their identifying features (differences in surface quality and textures).

Again, little or no interest in atmospheric conditions as determinants of form is apparent. The use of color to represent depth in space would have underlined the Mesoamerican artist's explicit recognition that warm colors tend to appear closer to the observer while cool colors recede. It follows that light and dark effects were also alien to this approach to painting.

The painted and low-relief surfaces. The various surfaces (walls, vessels, and manuscripts) were used as a continuous visual plane, regardless of change in direction. The physical limitations of the materials or surfaces used rarely determined the framework of the pictorial units. Thus when the wall changes direction the artist does not seem to have been unduly concerned. A passage from one direction to another within the horizontal context did not constitute a penetration of boundaries. Obviously, this was considered a continuous surface, just as there was no exact boundary between the various abodes within which the gods resided at the four corners of the world. The boundaries or limitations were determined by pictorial and thematic considerations.

The same approach carried over into vase painting and some circular stone relief carving (Tizoc Stone). The painted or carved designs do not necessarily conform to the limitations of the cylindrical unit, with its unbroken surface that could more easily be used as a ground for several isolated images than for a continuous image. The vase

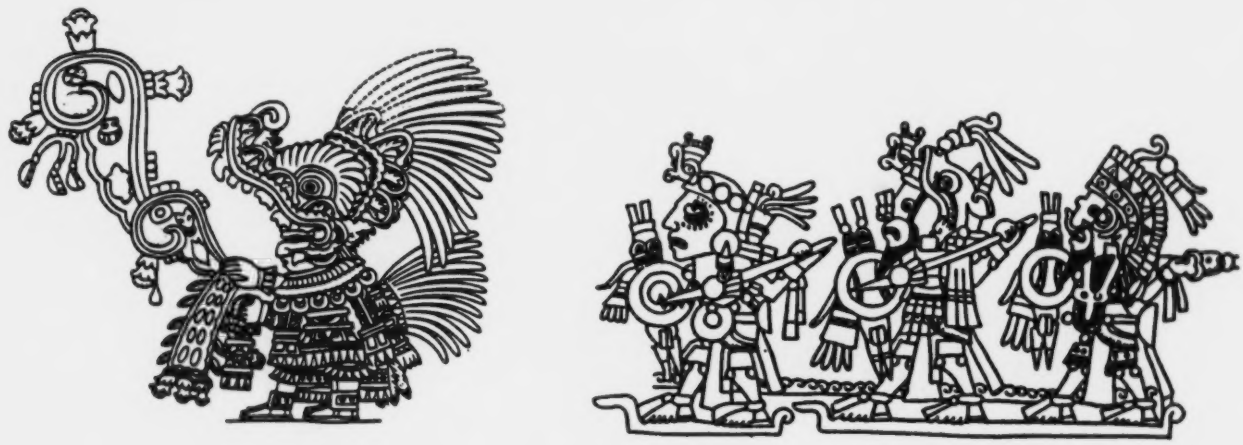

Fig. 5. Procession Figure, Tepantitla. Mural 2. Early Classic Period. Teotihuacan style. *and* Scene from Codex Nuttall. Mixtec style. Three Mixtec warriors on rafts attack a village situated on an island.

painter's attitude, as well as that of his counterpart, the low-relief sculptor, toward materials was quite similar to the muralist's, who on occasion treated the walls as an uninterrupted surface—like the inside of a vessel or container. Again the needs of the narrative, as the determining factor, coincided in both mediums. Thus, the continuous surface of the cylindrical vessel was, quite often, an asset rather than a limitation (see fig. 6).

The vertical limits of a painting also depended on thematic rather than physical considerations. These were established in various ways. The most commonly used was the staircase, which allowed the painter to place figures at different levels. Architectural elements—stairs and platforms—were considered appropriate vehicles for the kinds of divisions that could readily be made in a vertical direction. More often, however, the painting was arbitrarily divided into a series of registers. Sometimes the latitudinal limits were barely sufficient to contain the standing figures. Nonetheless, the strongly pronounced division of the vertical spaces into horizontal registers contrasted sharply with the longitudinal extensions, which could not be firmly isolated within specific compartments.

Manifestations

Architecture

The emphasis in Mesoamerican architecture was on the creation of external spaces (relationship between structures) and exterior surface treatment. Interior spaces were less important, since the focus was on providing the settings for ceremonies in which large numbers of people could be accommodated. What few interiors were created (temples and other multichamber structures) were based on the post-and-lintel type of support system. This makes the creation of larger interior spaces difficult, because the entire load of the roof (the lintel) is distributed equally along the walls or columns (the posts). The span between walls or columns is greatly reduced with this system of construction. Stone for lintels and the size of wooden beams limit the size of the interior space.

The Maya used what is known as a corbel vault to span walls, thereby creating interiors that have a greater vertical extension than others in Mesoamerica. The system is, however, no different from the post-and-lintel support system, since the stones making up the vault are simply extended inward on both sides of the chamber until they meet at the top and the vault is capped. The weight is still distributed evenly along the load-bearing wall. Even though the use of a concrete substance in northern Yucatán made the creation of larger spaces possible during the late Classic period, formal and spatial habits kept such spaces relatively small. All other Mesoamerican builders used flat roofs for all structures with interior spaces (see fig. 7).

The most characteristic feature of Mesoamerican architecture is the pyramid. It invariably has a staircase that provides access to the temple placed on its summit. Sometimes it has two staircases (Pyramid of the Magician, Uxmal), or four (El Castillo, Chichen Itzá). Most have one temple on top. The Aztecs introduced the use of two temples built side by side, each with its own staircase (see fig. 8).

Whereas the main function of a pyramid was to elevate a temple, there are some instances in which a tomb was built in the interior. The Temple of the Inscriptions at Palenque is the best-known example.

The pyramidal structure is usually four-sided or square in plan, although there are examples of circular plans (Cuicuilco) and at least one oval plan (Uxmal). Most are divided into stages, with each successive one reduced in size to create a layer-cake effect. Some have four stages; others may have as many as nine (El Castillo, Chichen Itzá, and Temple I, Tikal). The configuration of each stage was altered for formal and symbolic reasons. Each region had its characteristic profile, usually composed of sloping and vertical surfaces that could be stuccoed and painted or used as a ground and frame for sculpture (see fig. 9).

The extant temples demonstrate the use of roof combs, to emphasize vertical thrust, at Palenque (perforated and resting along the center of the roof) and Tikal (solid and placed directly behind the single-chamber temple). Flying façades were used in northern Yucatán (Labná and Chichen Itza) to extend the front or face of the temple.

Ballcourts, found throughout Mesoamerica, essentially comprise two parallel mounds with or without end fields and differing profiles, depending on the region where found.[28] Rectangular-plan ballcourts with benches near the playing field followed by sloping surfaces and no end fields are

Fig. 6. Rollout of Maya cylindrical vase, Nebaj, Guatemala. Late Classic Period. Maya style. Presentation Scene.

generally found in the Maya area. Plans in the form of a capital *I* with serifs are generally found in the rest of Mesoamerica. Markers on the playing field and on some of the sloping surfaces are generally considered Maya, whereas the use of rings on the two vertical walls facing the playing field are generally considered a central Mexican trait. Rings and high vertical walls are sometimes found in the Maya area (Chichen Itzá) and are the result of central Mexican influence (Tula) (see fig. 10).

The pyramids, platforms, and other building clusters are found in every conceivable type of setting, from mountain tops (Monte Albán), to the rain forest (Tikal), along rivers (Copan, Yaxchilan, and Piedras Negras), highland valleys (Teotihuacán) surrounded by mountains, in flat country (Chichen Itza), and by the sea (Tulum). Some settings have self-contained clusters of pyramids, platforms, and buildings, which define isolated plazas (Tikal) or courtyards (Uxmal and Mitla). Others adhere to an overall plan to which all structures are aligned. Sometimes the reigning feature is a wide thoroughfare (Teotihuacán) or an amphitheater (Monte Albán) (see fig. 11).

The sacred aspect of the temple placed on top of the pyramid was sometimes expressed by the representation of a deity encompassing its entire façade. The doorway, or the deity's open mouth was, in effect, the entrance to the interior of the deity's realm. The entrance into this other world was repeated over and over again in architecture (Hochob, Chicanná, Uxmal, Chichen, and others), mural painting (Dzibilchaltun, Cacaxtla, Santa Rita), and sculpture (La Venta, Chalcatzingo, Izapa, and others).[29]

The orientation of a structure could also have astronomical significance. Some were aligned and arranged, if more than one, in such a way as to allow the pinpointing of the equinoxes and solstices (Uaxactum and Teotihuacán).[30]

Thus, the architecture, although aesthetically pleasing, ultimately had a symbolic meaning that was expressed in a number of different ways: through images (painted and sculpted representations of deities and other figures on roof combs, façades, pillars, columns, walls, and pyramid stages); and through numerical coefficients (four sides of a structure, four staircases, or four or nine pyramid stages). The structures could also be aligned and oriented in such a way as to allow the tracking of the celestial bodies.

Sculpture

Images were carved, engraved, and incised on every conceivable type of surface, from hard or soft stones (jade and limestone), to bone, wood, and stucco. The relief panels (on lintels and commemorative stones known as stelae, and sacrificial stones) were invariably polychromed.[31] The figures represent, in most cases, historical persons whose identities are known through glyphic decipherment or other written sources dating from the sixteenth century.[32] They are sometimes shown in accession-to-power scenes, battle and prisoner arraignment scenes, and in the presence of deities or supernaturals.

Sculpture was created through the subtractive (carved) or additive (built-up) process. Different types of stone and other materials were used for the former, and fired clay, for the latter. The Olmec colossal heads and altars made of basalt and the many pieces made of jade and other similar hard stones, are characteristic of the carving methods used by later sculptors, whether they were Izapans, Mayans, Toltecs, or Aztecs. The Zapotec urns made of fired clay are characteristic of the pieces built-up with malleable material that can be cut, rolled, extended, incised, and molded while still moist into the desired shapes and then fired (see fig. 12).

Mesoamerican sculpture was used to commemorate important personages, such as rulers and their families, their place in the community, their exploits in battle, and their relationship with the gods. They were also commemorated in death and their journey through the Underworld. The latter was most often represented in painting.

Painting

The Mesoamerican painters worked on curved and flat surfaces. The vessels used in funerary contexts dealt with the deceased and all the inhabitants—deities and supernaturals—of the Underworld.[33] Virtually hundreds of such vessels have been recovered from the Maya area in recent years. Flat surfaces could be wall size (murals) or portable (manuscripts).

The same types of subjects used by the sculptors were used by the mural, vessel, and manuscript painters, but in more elaborate ways. The medium simply allowed the artist more freedom to deal with the subjects. More elaborate scenes, such as accession to power, battles, and arraignments of prisoners, could be represented with as many participants as the painter desired. The limitations imposed by stone and other hard substances did not apply to painting.

Pictorial conventions varied from region to region, but the subjects were invariably the same. The reigning figures and their world in life and in death, and the gods dominated the themes used by the painters, whether they were Mayan, Zapotec, Mixtec, or Aztec.

Summary

Ultimately, the arts and architecture were placed at the service of the rulers and the gods. They were used to commemorate and venerate. In no way can aesthetic purposes be viewed as an underlying feature of Mesoamerican art and architecture. Although the artists and architects demonstrated great sensitivity in the use of materials to create images and structures exhibiting those qualities we associate with art—balance, scale, and proportion—their main purpose was to create instruments of veneration and commemoration. Some are awe-inspiring, given their sheer size or their formal and thematic complexities. Technical achievement in stone carving used for images or for architectural decoration (Uxmal and Mitla) is also admired.

Finally, it is in the realm of the artist and his patron, and

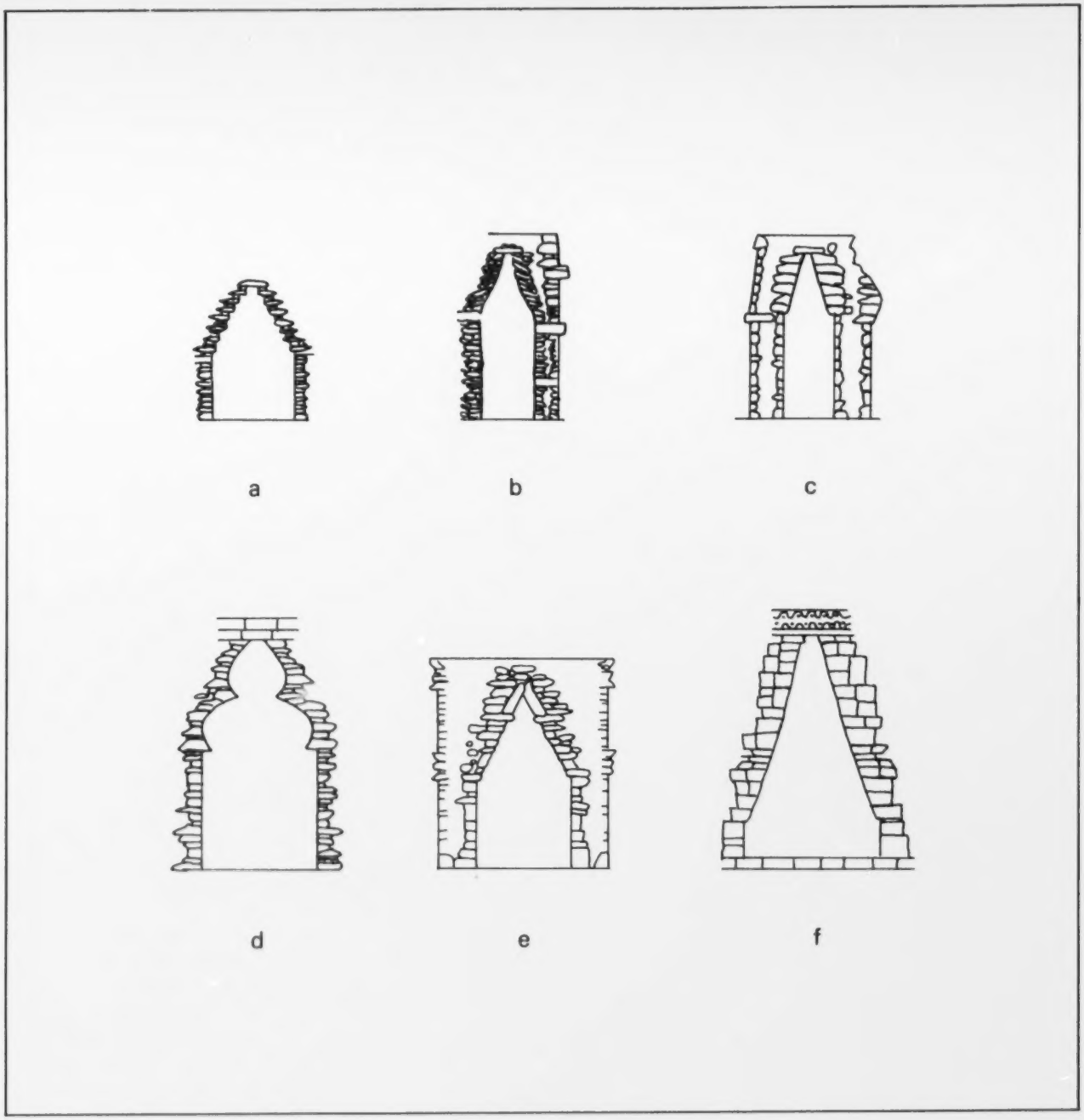

Fig. 7. Corbel vaults from the Maya area. a) Temple E-X, Uaxactun; b) Palace (Structure A-V), Uaxactun; c) The Nunnery, second story, Chichen Itza; d) Trifoliated arch, Palace, Palenque; e) Nunnery Annex, Chichen Itza; f) Governor's Palace, Uxmal. Drawings based on Morley 1953 (Spanish edition), figure 34.

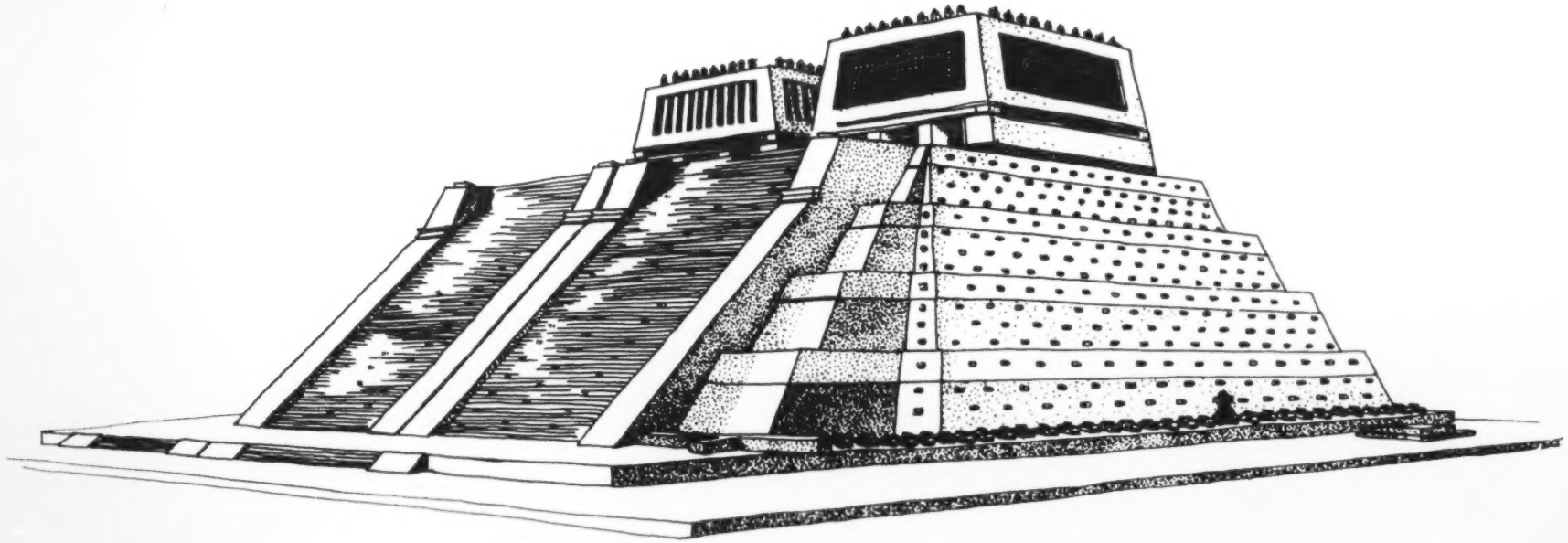

Fig. 8. Pyramid at Tenayuca, Mexico (reconstruction). Drawing by Barbara Taylor, based on Marquina, 1951, plate 52.

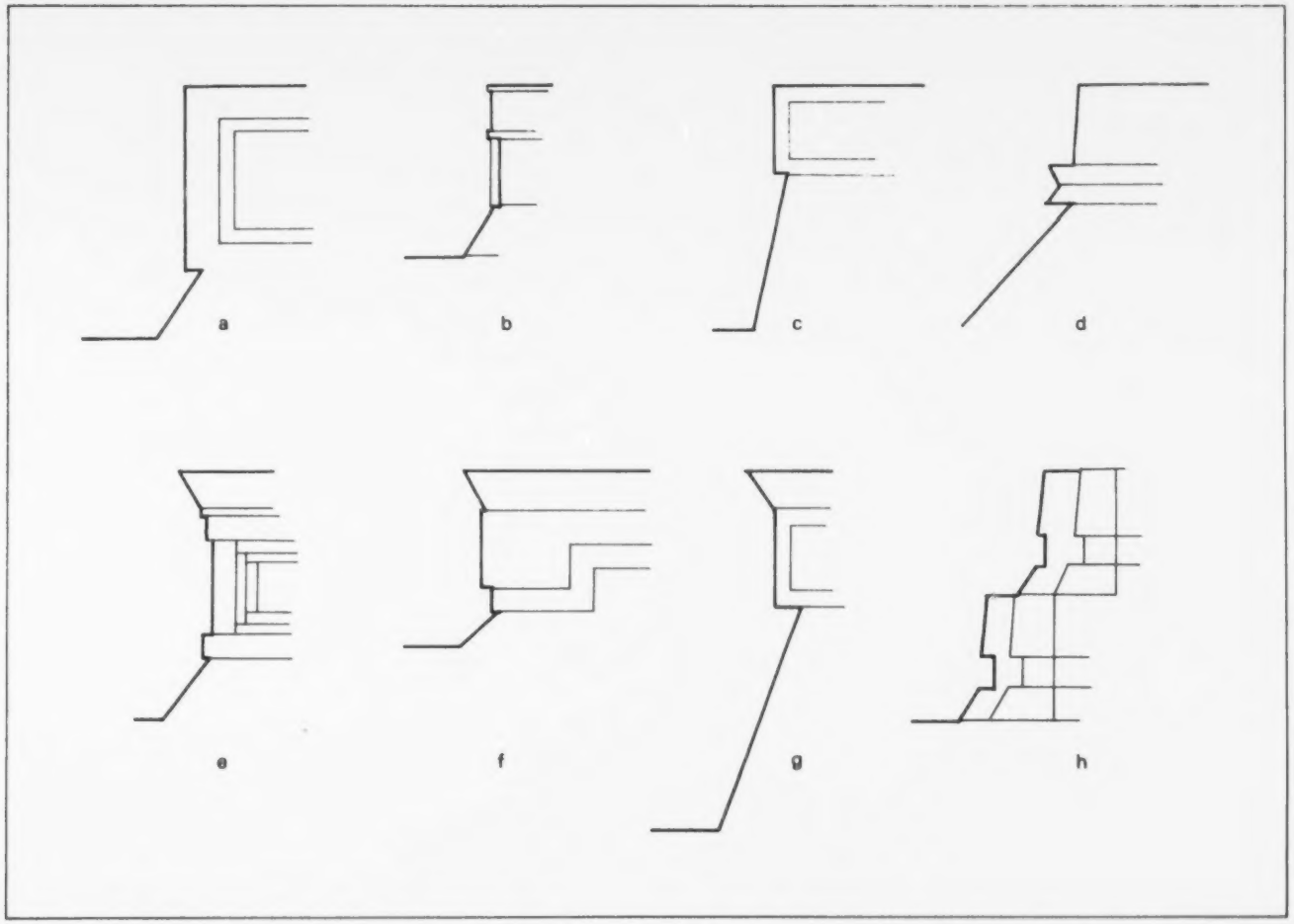

Fig. 9. Architectural profiles of various structures found throughout Mesoamerica. a) The Talus-Tablet, Teotihuacan; b) Structure B, Tula; c) Temple of the Warriors, Chichen Itza; d) Structure V (pyramid), Tenayuca; e) Pyramid of the Niches, El Tajin; f) Monte Alban; g) Platform Temple, Xochicalco; h) Temple II, Tikal. Drawings based on Mariquina 1964 (second edition), plate 290.

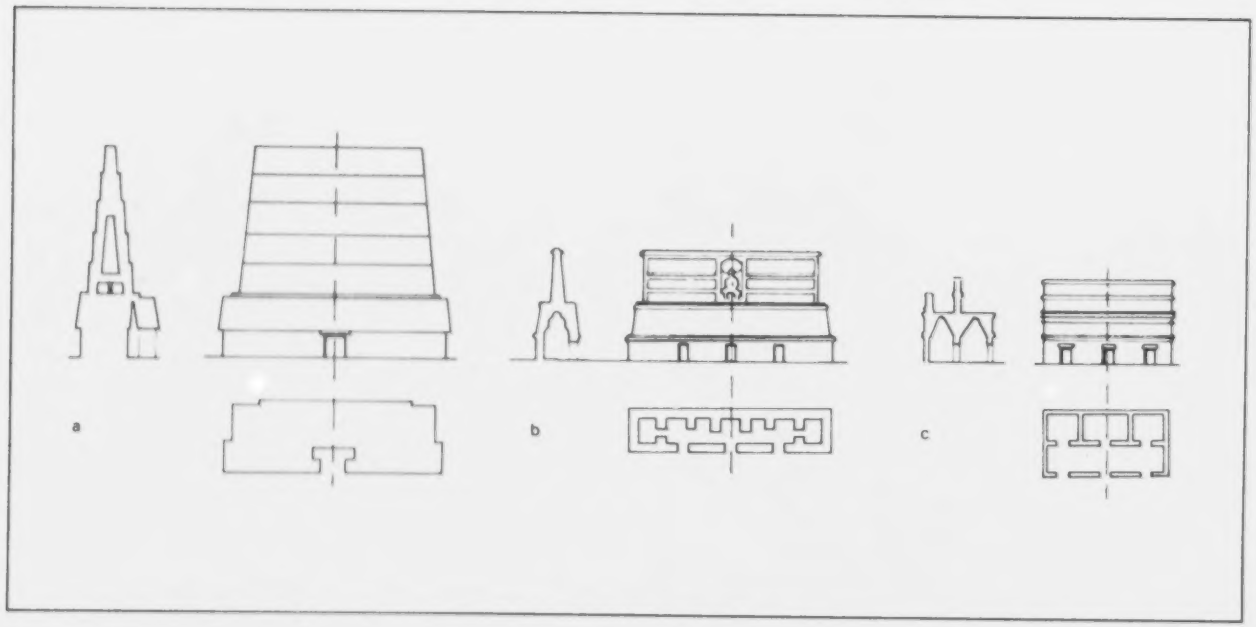

Fig.10. Roof combs and flying facade. Plans, elevations, and sections of Maya temples. a) Temple V, Tikal; b) Structure 33, Yaxchilan; c) Chi-Chan-Chob, Chichen Itza. Drawings based on Mariquina 1964: a) plate 284; b) plate 285; c) plate 287.

Fig. 11. Aerial view of the Gran Plaza Central, Monte Alban.

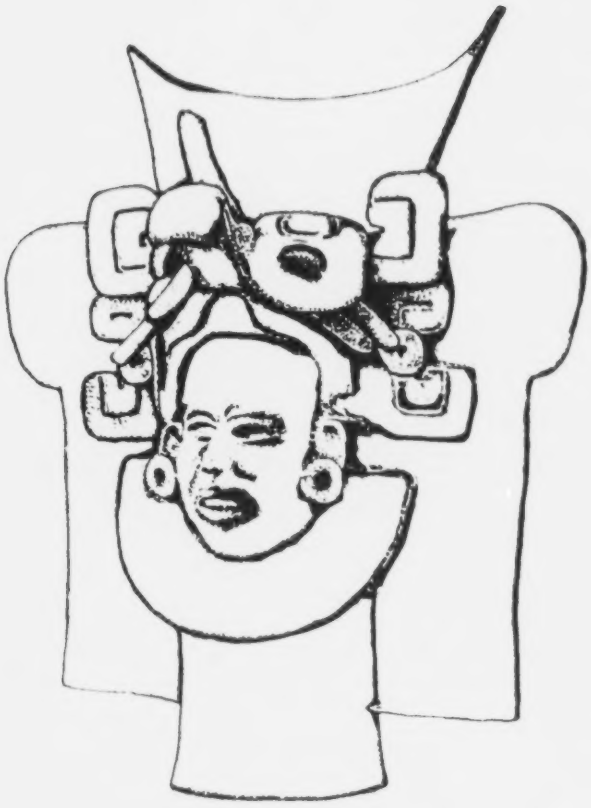

Fig. 12. Gran urna antropoforma. Monte Alban II.

the world in which they lived, as well as *what* (content), *why* (meaning), and *how* (form) works of art were created that we must seek significance of this material. Only then can we gain a better understanding and appreciation of it.

Notes

1. Kirchoff (1943) established the boundaries of Mesoamerica on the basis of ethnographic and linguistic data known for the cultures of the early sixteenth century. Enough similarities exist between those and all earlier cultures to warrant using similar if not identical boundaries for pre-Columbian Mesoamerica. The cultures of west Mexico, included within the boundaries of sixteenth century Mesoamerica, do not compare with the complex cultures of the earlier periods—Preclassic, Classic, and Postclassic—and are not usually included within the boundaries of pre-Columbian Mesoamerica. In any case, among the cultural traits singled out by Kirchoff are ballcourts with rings, codices or painted manuscripts, hieroglyphic writing, stepped pyramids, the use of 13 as a ritual number, and the year of 18 months of 20 days each plus 5 extra days.

2. The sacred or ritual calendar of 260 days comprised 13 numbers and 20 day names. It was used throughout Mesoamerica as was the solar-year calendar of 360 days, which comprised 18 named months of 20 days each plus 5 unlucky days tacked on at the end. The two calendars combined provide 18,980 different combinations of 20 day names and 13 numbers (1-13) and 18 month names and 20 numbers (1-20), or the equivalent of 52 solar years before the system will again reach its starting date. This is known as the Calendar Round. The Aztecs, like most other Mesoamerican groups, used the Calendar Round of 52 years; the Maya used the Long Count as well.

Present evidence indicates that only the Classic Maya used the Long Count in addition to the Calendar Round used by other Mesoamerican cultures. The Long Count was based on the count of the temporal units that had elapsed from a mythical starting date of 3113 B.C. The count forward from that date was broken down into units, each of which had a specific length comparable to our use of centuries, decades, and years. The Maya used a vigesimal system of counting the time periods (by twenties) as follows:

Baktun=400 *tuns* (20 x 7200=144,000 days)
Katun=20 *tuns* (20 x 360=7200 days)
Tun=18 *Uinals* or 360 *Kins* (20 x 18=360 days)
Uinal=20 (20 x 1=20 days)
Kin=1 day

thus, a date given as 9.12.2.0.16 (Long Count) plus the positions in the sacred calendar (numbers 1-13 and day name) and the solar-year calendar (numbers 1-20 and month name) can be read as 9 *Baktuns* (144,000 x 9=1,296,000 days), 12 *Katuns* (7200 x 12=86,400 days), 2 *Tuns* (360 x 2 =720 days), 0 *Uinals* (0 days), 16 *Kins* (16 days), plus the positions in the sacred and solar year calendars. The total number of days given by the Long count and the current count of the Calendar Round indicate the number of days that have elapsed since the start of the count in 3113 B.C.

3. The grouping of all beings according to the cardinal points plus a central direction points to the importance of the numbers four and five in Mesoamerica. The association of colors and sky bearers with the four world directions and the center by the Maya and the Aztecs is discussed by J. E. Thompson (1934:211-240).

4. "Formative" was used for a time to describe the earliest cultural manifestations in Mesoamerica. It has been generally replaced by "Preclassic."

5. The identification of the Olmec as the Mother Culture, which had an influence on all later cultures, was discussed by a number of Mexican archaeologists, historians, and other specialists at a round table conference held in Tuxtla, Chiapas, in 1941. See Jimenez Moreno (1942) and Covarrubias (1946) for a discussion of this topic.

6. The chronology for the Olmec used in this essay is based on M. D. Coe (1967).

7. See Quirarte (1973; 1973a:11-29; and 1977:249-283) for a discussion of Izapan presence or influence in Tikal, Tres Zapotes, Monte Albán, and Teotihuacán.

8. The chronology used for Teotihuacán is based on Millón (1973:49-64; and fig. 12).

9. See Kidder, Jennings, and Shook (1946) for Teotihuacán and Kaminaljuyu contacts; see also Quirarte (1978:289-302) for Teotihuacán influences seen in Maya vase painting; for the Oaxaca-Teotihuacán relationship, see Millón (1973:41-42, 58).

10. See Millón (1973:41-42) for information regarding the presence of a Zapotec community (*barrio*) in Teotihuacán.

11. See Quirarte (1973a:11-29) for further information on the influence of Izapan-style motifs and Early Classic Maya visual formats on Teotihuacán III pottery.

12. A number of studies of the Cacaxtla murals have been carried out by Foncerrada de Molina (1980:183-198), Kubler (1980:163-172), Robertson (n.d.), and Quirarte (1983).

13. See Tozzer (1957) for more information on Toltec influence in Yucatán.

14. A number of papers dealing with Mixtec presence along the eastern coast of Yucatán and elsewhere were presented at a symposium held during the meetings of the International Congress of Americanists held in Mexico City in 1974. The papers have been published by the Middle American Research Institute, Tulane University (1982). See Quirarte (1982) for Mixtec-Maya style seen in the Santa Rita, Belize, murals.

15. An earlier version of this section was published in the *San Antonio Light* on 28 April 1974, as part of the symposium "Indian Art of the Americas," sponsored by the Museum of the American Indian, New York, and the San Antonio Museum Association, San Antonio,Texas.

16. Late nineteenth and early twentieth century artists (Impressionists, Neo-Impressionists, Pointillists, Divisionists, Fauves) reinterpreted the use of line and color while still relying on a single reference point for the spatial configuration of the picture. Others who followed (Cubists) changed this approach completely when they presented various views of a single object in a single image. This represented a definitive dismissal of the perspectival precepts of a single, fixed point of view for the artists and the observer. A single light source for definition was also rejected. Thus, to create the illusion of space, volume, and physical texture on a two-dimensional surface was no longer considered necessary in the creation of a work of art. The new role assigned the visual elements stipulated that they exist independently and that they contribute to spatial and formal order in the painting.

17. See note 2 for information regarding the Maya Long Count.

18. The several creations and destructions of the pre-Columbian world are discussed in the *Leyenda de los Soles* for Central Mexico and in the *Popol Vuh* for the Maya. For the Aztecs, the destruction and its consequences were as follows: 1) destroyed by Quetzalcoatl; giants devoured by jaguars; (2) destroyed by winds; survivors turned into monkeys; (3) destroyed by rain of fire; survivors turned into birds; (4) destroyed by floods; survivors became fish; (5) to be destroyed by fire. For the Maya, there were three creations and two destruction floods: (1) man was made of mud, but without a voice; (2) man was made of wood without a mind; survivors turned into monkeys; in each case, man's inability to worship his creators led to destruction; (3) man made of yellow and white maize; these were the ancestors of the Maya.

19. See Proskouriakoff (1960:454-475) for the first interpretation of images on Maya stelae at Piedras Negras as representations of historical figures. Other studies followed on the lintels of Yaxchilan (Proskouriakoff 1963 and 1964). Eventually, the method used by Proskouriakoff was applied to images found in a number of other Maya sites, such as Quirigua and Palenque. As a result of these studies, a number of actual historical figures are now known from the Maya area.

This is in keeping with the information known about numerous historical figures from the Mixtec historical codices (Nuttall, Selden, Becker, and others). Caso (1949) made the breakthrough in the decipherment of the Mixtec codices with his "El mapa de Teozacoalco." This made all subsequent readings of the Mixtec historical codices possible. The identification of historical figures from Central Mexico comes from sixteenth-century native in-

formants.

20. see M. D. Coe (1973 and 1978) for more information regarding the journey of the deceased through the Underworld. His analysis of the images painted on Maya vases (mostly from the Late Classic Period), is based on the discussion of the Hero Twins in the sixteenth century Maya Quiche text entitled the *Popol Vuh* (Edmonson 1971).

21. J. E. Thompson (1977: 137-138) and other Mayanists believed that many of the Maya stelae with dated inscriptions, which were set up at five- and ten-year intervals, reflected Maya interest in simply recording the inexorable passage of time. As already noted, Proskouriakoff (1960:454-475) changed this view of the Maya.

22. The prophecies associated with each of the thirteen *Katuns* are recorded in the Books of Chilam Balam. See Thompson (1954:139-144) and Barrera Vásquez (1948) for more information on this topic. The round of the 13 *Katuns* actually totals 260 *tuns* (13 x 7,200 days) or 256.5 solar years.

23. See Thompson (1934) for a discussion of sky bearers in the Maya area and Central Mexico.

24. See León Portilla (1963:49-61) for discussion of the 13 "heavens" seen by the Aztecs, and Thompson (1976:194-195) for similar views held by the Maya.

25. Maya overlapping of parts of the figure reflects an interest in achieving volumetric definition. The use of interchangeable parts of the human body reflects an even more rigid use of pictorial conventions in the art of Mesoamerica. See Robertson (1968:77-78) for a discussion of the Late Post-Classic painting style of Tulum on the east coast of Yucatan.

26. The murals in Chamber one, Bonampak, show on a single wall three individuals in two separate actions that take place at different times. A preparatory phase is shown on the lower register, nearest the observer.

27. There are numerous examples of seated figures, particularly in Maya art, which show the foreshortening of the legs in prescribed ways. The contours of the foreshortened thighs indicate their projection beyond the shallow visual space toward the observer.

28. See Quirarte (1977:191-212) for a discussion of the architectural development of the ballcourt in Mesoamerica.

29. See Gendrop (1980:138-150) and Schávelson (1980: 151-162) for discussions of the earth dragon as a frame in the architecture of Mesoamerica.

30. The orientation of Mesoamerican sites to the four cardinal directions often served astronomical alignment functions. The orientation of some structures was aimed at providing very specific astronomical data, such as the rise and set azimuths of the sun (summer and winter solstices and the spring and fall equinoxes) and other celestial bodies. For more information on the relationship between astronomy and architecture, see *Archaeoastronomy in Pre-Columbian America*, edited by Aveni (1975).

31. All architectural surfaces were polychromed, as were many, if not all, of the sculptures (relief and three-dimensional). Greene Robertson has written a number of papers on this subject and is completing a book-length study of polychromy at Palenque, which will be published by Princeton University Press (see Greene Robertson 1979: 149-171).

32. See note 19.

33. See note 20.

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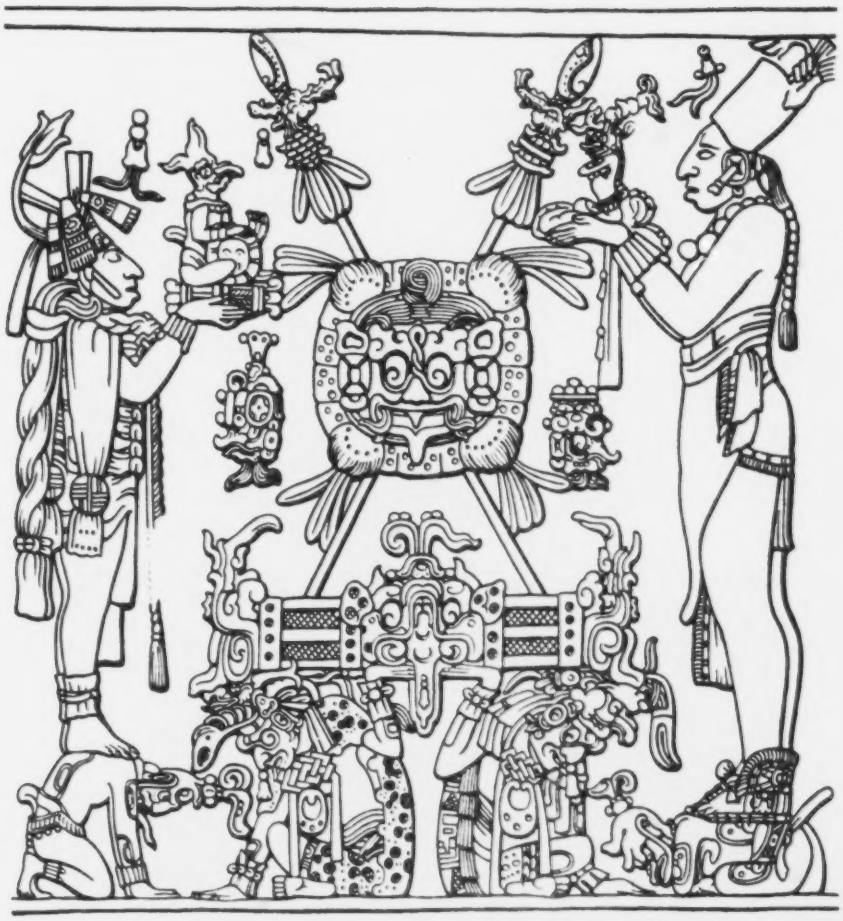

CARVED STONE
PANEL, MAYA

CARVED AND PAINTED WALL, (DETAIL) MAYA

INTERPRETING THE AZTEC CALENDAR: A TEACHING UNIT FOR THE SPANISH CLASS

By **Linda Hall,** Emerson Middle School, San Antonio, Texas

The Aztec Calendar is a masterpiece of astronomical engineering and provides a key to the interpretation of that culture. Ms. Hall here presents background information and lesson plans for interpreting the calendar itself and for further assessing its religious, scientific, and artistic values within the Aztec culture.

UNIT:

Significance of the Aztec calendar with regard to Aztec art, religion, and scientific achievement

Audience:

Spanish I (7th and 8th grades). However, this unit can be used in other disciplines and grade levels.

Rationale:

Students will become aware of Aztec culture, specifically their art, religion, and scientific achievements, using the Aztec calendar as a vehicle.

Objectives:

The students will be able to

1. List three or more basic characterists of the Aztec religion
2. List two or more of the scientific achievements of the Aztecs
3. Pick a set of drawings (from a group of several) that best typifies Aztec art, and state at least two characteristics of Aztec art

Concepts:

culture; religion; glyphs; cannibalism; art; scientific achievement; astronomy

Generalizations:

1. Almost every day was a holy day of some kind, dedicated to one of the Aztec gods, according to Aztec religion, and therefore close attention was given to the calendar.
2. The Aztecs were advanced astronomers, physicians, and surgeons—as indicated by their calendar, surgical instruments, and their use of drugs for medicinal purposes.
3. Themes of Aztec art indicate the importance of war in Aztec culture.

Skills:

Same as objectives

Evaluation Methods*:

1. Given a short-answer essay test, student will list at least three basic characteristics of the Aztec religion.
2. Given a short-answer essay test, student will list and explain at least two of the scientific achievements of the Aztecs.
3. Given three different sets of drawings, the students will choose the set that best typifies Aztec art and state at least two characteristics of Aztec art.

*Note: All of the above can be done orally, if the teacher so desires.

Materials:

Book: Smith, Bradley. *Mexico: A History in Art*. Garden City, N.Y.: Doubleday and Co.

Poster: "La piedra del sol o calendario azteca," by Roberto Sieck Flandes.

Slides: Slide presentation taken directly from poster mentioned above. (Script included in unit)

Record: "Ballet Folklorico de Mexico." RCA Records. New York, N.Y., 1963. "Los Dioses" on side 1.

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Background Information

I. The Aztecs were a nomadic tribe of Indians who migrated to the Valley of Mexico from the northwest. In 1325 they saw what their priests interpreted as a sign to the Aztec people: an eagle perched on a cactus plant and eating a snake. On this site the Aztec people were to construct the magnificent city of Tenochtitlan.

II. Religion was of primary importance in Aztec society. The Aztecs had numerous gods. There was the sun god, who was of great importance to the Aztecs and to whom many human sacrifices were made. Other gods were the gods and goddesses of corn, several gods of rain, gods and goddesses of the maguey plant, and a salt goddess. There were gods of trade workers, such as merchants, goldsmiths, and stone-cutters. The Aztecs believed in thirteen heavens and nine underworlds. The god and goddess of creation were the highest gods and the lowest gods were those of death. Most of those who died went to the underworld, but those who had been sacrificed went to heaven to be with the sun god, Tonatiuh. Anyone who died by drowning went to a heaven ruled by the rain gods, Tlalocs. Small children were also sacrificed to the rain gods.

There were many religious ceremonies, and countless human sacrifices were made. Often a prisoner of war or a slave was laid on a sacrificial stone and his heart cut out. The Aztecs had to fight many wars to get enough prisoners to supply the numbers needed for sacrifice to the sun god. Generally, the priests carried out the sacrificial ceremonies. Sometimes parts of a human victim were eaten in order to obtain the bravery or the magical powers of that person. The practice of humans eating the flesh of another human is called *cannibalism*.

III. The Aztecs boasted a highly advanced society that had made significant achivements in science, particularly in the areas of astronomy and medicine. Aztec astronomers studied the paths of the sun and the stars, and as a result, created a calendar that was more accurate than our own. The Aztecs had two calendars: a religious calendar of 260 days, and a solar calendar of 360 days. The five extra days of the solar calendar were unnamed and considered "bad luck days" during which most people remained in their homes.

Aztec doctors used drugs in treating various conditions of illness and injury. Of 144 drugs used by the Indians, 59 are still in use in modern medicine. "The Indians were particularly skilled in surgery. They reduced dislocations, put fractures in splints, kept wounds clean, and used sutures, cautery, and poultices. The Aztecs also . . . were skillful in the use of surgical instruments made of stone" (*Collier's Encyclopedia* [New York: MacMillan Corp., 1978], vol. 15:640).

IV. The Aztecs used picture-writing called *glyphs* to record history, geography, and tax-lists. Most glyphs represent the names of towns and people. The Aztec calendar contains numerous examples of these glyphs. The Aztecs printed their "picture books" on thin sheets of bark paper. We call these books *codices*. Aztec art abounds with themes of gloom and death, as is evident in their bloody religious practices. Skulls, bones, hearts, and blood-stained knives were often found in Aztec sculpture and were represented in their codices. The Aztecs were greatly influenced by nature and attempted to record it, as shown by their reproductions of animals of all kinds (monkeys, dogs, coyotes, eagles, jaguars) in both sculpture and codices.

Lesson Plan 1

Objectives:

Introduce unit to students

Materials:

1. Slides of Aztec calendar (script included in unit)
2. Tape recording of background music for slide-presentation (optional)
3. Poster of Aztec calendar
4. Background information included in unit
5. Handouts on Aztec calendar (included in unit)

Procedures:

Teacher: "During this unit we will learn about the Aztec people—their religion, their art, and their scientific achievements—by studying their calendar, often referred to as 'la piedra del sol.'"

The teacher may then refer to the background information concerning Aztecs included in this unit and may choose to present paragraph I to the class prior to viewing the slide presentation. (If desired, copies of the background information may be made and one given to each student for future reference.) Distribute handouts on Aztec calendar.

Teacher: "I am going to show you some slides of the Aztec calendar and give you some important information about it. During the presentation you are going to hear some of the music that the Aztecs enjoyed during some of their many religious ceremonies."

After slide presentation, teacher will ask:

*1. Name some of the animals you saw on the calendar. (dog, jaguar, eagle, rabbit, lizard)

*2. The faces of several gods appeared on the calendar. Did their faces show feelings of happiness or of anger? (anger)

*Use poster of Aztec calendar for visual reinforcement.

Script to accompany slides*

Fotos del calendario:

1. Título (Piedra del Sol)
2. El calendario como es uno el Museo de Antropologia
3. Vista general del calendario con sus colores originales
4. Este será Tonatiuh, el sol, a quien fue dedicado el calendario
5. Una foto de cerca de Tonatiuh
6. Hay varios rayos del sol en el calendario, pero este rayo indica la fecha de la consagración (o dedicación) de este calendario
7. (Foto de cerca del rayo del sol)
8. En esta parte se encuentra la fecha de consagración
9. En esta foto de cerca vemos el señal de la caña. Uno puede contar 13 círculos pequeños que indican el año azteca. 13-caña se equivale a nuestro año 1479 D.C.
10. La posición de los dioses combatientes del día y de la noche
11. A la izquierda se ve *Xiutecutli* (dios de la noche), y a la derecha Tonatiuh (dios del sol). Sus peleas constantes causan que la noche le siga el día, y vice-versa.
12. Aquí están los puntos cardinales: el este y el norte. Primero vemos el norte
13. El norte se representa por el símbolo de la daga de obsidiana. Noten el círculo pequeño. Se refiere a esto como "1-daga de obsidiana."
14. Aquí está el este
15. (Vista de cerca.) El símbolo para el este es *Xiuhuitzolli* que representa los mensajeros de los dioses que portaban los cadáveres de la nobleza y de los guerreros valientes en sus funerales
16. Este punto cardinal es el sur
17. (Vista de cerca.) El sur se representa por el símbolo "1-lluvia."
18. El último punto cardinal es el oeste.
19. (Vista de cerca.) El oeste se representa por el símbolo "7-mono."
20. En las próximas fotos vamos a ver las representaciones de las primeras 4 épocas del origen del universo
21. Esta es la primera época (Sol de Jaguar) cuando vivieron en la tierra los gigantes que al fin fueron comidos por los jaguares. La fecha es "4-Jaguar."
22. Esta es la segunda época—la del viento.
23. En este tiempo casi todos los seres humanos fueron destruidos por huracanes. Los sobrevivientes fueron convertidos en monos para que pudieran agarrar mejor los árboles. Fecha: "5-Viento."
24. La tercera época se llamó el "Sol de lluvia de fuego."
25. Durante esa época la humanidad fue destruida por volcanes, y los sobrevientos fueron convertidos en aves para escapar del fuego. La fecha: "4-Lluvia de fuego."
26. La cuarta época era el Sol del Agua.
27. Durante esa epocs habia un diluvio que cubrió aun las mas altas montañas. Para salvar a la humanidad los dioses convirtieron a los hombres en peces. Fecha: "6-Agua."
28. Vista general de los 20 días del mes. Contamos los días desde uno hasta veinte en contra del sentido de las manecillas del reloj.

29. Aquí están los primeros 5 días:
a. primer día—(cocodrilo)
b. segundo día—(viento)
c. tercer día—(casa)
d. cuarto día—(lagartija)
e. quinto día—(culebra)

Uno empieza contando los días de una semana azteca así: 1-cocodrilo, 2-viento, 3-casa, 4-lagartija, 5-culebra . . . .

30. Cinco días más del sol son
f. sexto día—(muerte)
g. séptimo día—(venado)
h. octavo día—(conejo)
i. noveno día—(agua)
j. décimo día—(perro)

Continuamos contando los días de una semana así: 6-muerte, 7-venado, 8-conejo, 9-agua, 10-perro . . . .

31. Otros 5 días son
k. undécimo día—(mono)
l. duodécimo día—(yerba)
m. décimotercio día—(caña)
n. décimocuarto día—(jaguar)
o. décimoquinto día—(águila)

Terminamos contando los días de una semana así: 11-mono, 12-yerba, 13-caña . . . . Pues así termina la primera semana. Para continuar con otra semana empezamos otra vez con el número uno: 1-jaguar, 2-águila. . . .

32. Los últimos 5 días de un mes azteca:
p. décimosexto día—(zopilote)
q. décimoséptimo día—(terremoto)
r. décimoctavo día—(daga de obsidiana)
s. decimonono día—(lluvia)
t. vigésimo día—(flor)

*Teachers may wish to make slides from any enlargement of an Aztec calendar; these particular slides are available from the nearest Education Service Center.

Lesson Plan 2

Objective:

Students will list and describe three basic characteristics of the Aztec religion.

Materials:

1. Smith, Bradley. *Mexico: A History in Art*. Garden City, N.Y.: Doubleday and Co.
2. Poster of the Aztec calendar
3. Plain white drawing paper

Procedures:

Teacher will introduce lesson by referring to paragraph II of background information concerning Aztecs.

Teacher: "Since almost every day was a holy day of some type, the Aztecs paid very close attention to their calendar. Children were given the names of the day of their birth as indicated by the calendar."

Teacher will ask students to cite some characteristics of Aztec religion.

1. Aztecs had numerous gods (of sun, corn, rain, maguey, salt, merchants, goldsmiths, stone-cutters). (Show picture of mother of gods, Coatlicue, on page 146 of *Mexico: A History of Art*.

2. Aztecs believed in thirteen heavens and nine underworlds. Most people who died went to the underworld. Those who were sacrificed went to heaven.

3. Aztecs believed in human sacrifice and in cannibalism. Most sacrifices were made to the sun god, who needed human flesh to survive. Aztecs ate certain parts of their victims to obtain the bravery or magical powers of that person. (Show picture of human sacrifice on page 147 of *Mexico: A History of Art*.)

Project:

Using the poster of the Aztec calendar as a guide, students will choose one of the symbols representing the days of the month and reproduce it on a sheet of drawing paper.

Evaluation:

Given a short-answer essay test, student will list and explain three basic characteristics of the Aztec religion. This test can also be administered orally.

Lesson Plan 3

Objectives:

Students will list and describe at least two of the scientific achievements of the Aztecs.

Materials:

Poster of Aztec calendar

Procedures:

Teacher will introduce lesson by referring to paragraph III of background information concerning Aztecs.

Teacher: "The Aztecs were advanced astronomers, physicians, and surgeons. How do we know this?"

Student:

1. The Aztec calendar was more accurate than our own, with 360 days and 5 unlucky days. (Show students poster of Aztec calendar.)

2. Some drugs used by the Aztecs are still used by doctors today.

3. The Aztecs used splints to set broken bones and had surgical instruments made of stone.

Evaluation:

Given a short-answer essay test, student will list and explain at least two ways in which the Aztecs demonstrated scientific achievement.

La Piedra del Sol
(El Calendario Azteca)

Los nombres de los días del mes:
1—cocodrilo
2—viento
3—casa
4—lagartija
5—culebra
6—muerte
7—venado
8—conejo
9—agua
10—perro
11—mono
12—yerba
13—caña
14—jaguar
15—águila
16—zopilote
17—terremoto
18—daga de obsidiana
19—lluvia
20—flor
(Con cada 13 días se cumplió una semana.)

Las cuatro épocas cosmogónicas:
No. 1—Sol (o época) del jaguar
No. 2—Sol del viento
No. 3—Sol de lluvia de fuego
No. 4—Sol de agua
(Cada época consistía en 52 años.)

Los meses aztecas comparados con los meses del calendario europeo:

No. del mes azteca	Fecha en el calendario europeo
1	1ª de marzo
2	21 de marzo
3	10 de abril
4	30 de abril
5	20 de mayo
6	9 de junio
7	29 de junio
8	19 de julio
9	8 de agosto
10	28 de agosto
11	17 de septiembre
12	7 de octubre
13	27 de octubre
14	16 de noviembre
15	6 de diciembre
16	26 de diciembre
17	15 de enero
18	4 de febrero
Nemontemi (5 días)	24 de febrero

Total=365 días al año

MEXICAN MURALISM: ITS SOCIAL-EDUCATIVE ROLES IN LATIN AMERICA AND THE UNITED STATES

By Shifra M. Goldman, Los Angeles art historian

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Mexican muralism was originally created to play a social role in the post-revolutionary period of modern Mexico. It was clearly an art of *advocacy*, and in many cases it was intended to change consciousness and promote political action. (Whether or not it succeeded is a matter for sociological investigation.) Its other role was educative; to convey information about the pre-Columbian heritage (in the 1920s, a new and revolutionary concept); to teach the history of Mexico from the Conquest to Independence; and to deal with national and international problems from the Reform to the contemporary period.

Since the muralists undertook to address a mass, largely illiterate audience in the 1920s, they chose a realistic style (often narrative) that would serve, as in the Renaissance, like a "painted book," and they contracted to paint their murals in accessible public buildings—government buildings, markets, schools, etc.

The argument for teachers today is that Mexican murals can still be used in an educative manner in schools. The same is true for the murals of other Latin American artists and for the Chicano murals of the seventies, that were influenced by the Mexicans. However, some words of caution are necessary concerning the *method* of using art to teach other subjects in another time and another cultural framework.

First, artists are *not* historians. Some, like Diego Rivera, were encyclopedic in their research for the painted images they produced. Nevertheless, two points must be kept in mind: (a) the advocacy position already mentioned—meaning the interpretative function of the artist with his material according to his personal politics and ideology; and (b) the poetic license that accompanies even the most "objective" presentation of the facts.

Second, a historical perspective is necessary. *When* a particular mural was painted is important since the issues and attitudes toward them have certainly changed with time. It is also important to consider *where* and *for whom* a mural was painted, especially when different national, regional, and local issues and attitudes are addressed. I would argue that *all* art viewing is more meaningful and emotionally stimulating when considered within its historical and cultural context. I hold the still unpopular view that understanding and enjoyment of art is time-and-culture bound. The enduring works are those reinterpreted for each society's needs; the original context is invariably lost in a short time or across any distance. Art—except on a formal, decorative level perhaps—is neither eternal nor universal; it functions in a time-space continuum and is assigned a new meaning in a new framework.

These cautionary suggestions can work advantageously in an educational situation. Art—particularly that being considered here, which is especially accessible because of its original purpose—can be used as novels and films are in history, sociology, or political science classes. Art becomes accessory to the facts and theories; it gives a human dimension and a personal point of view. Most important, art provides insight into the complexities of the time as interpreted by an individual artist or an artistic group.

An idea can appear in one time framework serving a given historical function, then reappear later transformed and charged with new meanings and implications. For example, the image of the Mexican revolutionary leader Emiliano Zapata had one meaning for José Guadalupe Posada, a Mexican engraver during the early revolutionary period; he was sympathetic, but at times satirical of a contemporary. For Diego Rivera, at a later date, Zapata represented the promises of the Mexican Revolution for agrarian reform and land distribution. Rivera treated Zapata as a historical heroic figure (he was assassinated in 1919 before Rivera returned from his European studies). For contemporary Mexicans in the U.S., Zapata has become deified and sacrosanct. He has left history and become an abstract symbol. The fact that city-born youths from large urban ghettos in the United States transform a Mexican peasant leader into a hero image for their aspirations gives insight into the contemporary Chicano dynamic. Zapata has since been supplanted by more contemporary and relevant hero models: César Chávez, Che Guevara, and Rubén Salazar.

Indigenism

Diego Rivera in 1921 painted the first mural of what has become known as the Mexican Mural Renaissance. Many of his murals precisely depict the great Indian civilizations that existed before the Spanish conquest.(1, 2) Rivera, one of the earliest Mexicans to appreciate and collect pre-Columbian artifacts, carefully researched the history, culture, and art forms and represented them with great accuracy and detail. Poetic license and substitutions of motifs and images can, however, be found in his paintings. After the Mexican Revolution Rivera was concerned with two issues, and these determined his artistic themes: the need to offset the contempt with which the conquistadores had viewed the ancient Indian civilizations; and the need to offset the anti-mestizo and anti-Indian attitudes of the European-oriented ruling classes during the Porfiriato (the dictatorship of Porfirio Diaz). Mestizo and Indian peasants

formed the basic fighting forces of the Revolution, and their economic needs were to be addressed on the political plane. The role of the arts was to restore understanding of and pride in the heritage and cultures that the concept of Spanish superiority had subverted. Post-revolutionary *indigenista* philosophy appeared in the work of writers, musicians, filmmakers, sculptors, and painters as a facet of Mexican nationalism. In an advocacy position, the early indigenistas tended to glorify the Indian heritage and vilify that of the Spaniards as a means of rectifying a historical imbalance and advancing certain political ideas.

The *tres grandes* (Big Three) of the Mexican mural movement did not all agree in their interpretations of the indigenous heritage. Rivera idealized the Indian past as his depiction of the Toltec god Quetzalcoatl in his National Palace mural shows. (3) Except for the small Indian groups engaged in warfare at the lower left of the painting, all is peace and harmony. This contrasts with the realities of the ancient past; especially the conflicts of empire-building cultures like the Olmec, Teotihuacano, Toltec, Maya, and Aztec whose warring activities are reflected in their arts. Rivera shows ancient civilization almost without conflict; ideal and utopian like a lost Golden Age.

José Clemente Orozco had a very different view of history. He was a *hispanista*. As his paintings and writings make evident, he opposed Indian glorification, ancient or modern. However, he did add one ancient Indian to his pantheon of heroes: Quetzalcoatl. (4) Orozco depicted him as a statesman, educator, promoter of the arts and civilization who, according to legend, was eventually exiled by the restored clergy of older gods he had replaced, and sailed away on a raft of serpents. It is curious that Orozco chose a mythological figure whom legend described as having been white-skinned, bearded, and blue-eyed—the very antithesis of the dark-skinned, dark-haired Indians. Orozco's heroes were often of Greek origin (Prometheus, the Man of Fire) or Spanish (Cortés, Franciscan monks, or the criollo Father Hidalgo), or were allegories of spirituality, education, human rationality, or rebellion. He did heroize modern Indian/mestizo leaders like Felipe Carrillo Puerto, Benito Juárez, and Zapata. For him, these—like Quetzalcoatl—were the exceptional men who stood above the crowd.

The notion of a white hero/god as saviour and civilizer of dark-skinned peoples is not unique to Orozco; more recently the idea has been promulgated by diffusionist anthropologist Thor Heyerdahl in books on the Ra reed vessels he sailed from Africa to the New World in an attempt to prove that the ancient Egyptians brought pyramids and mathematics to the indigenous peoples of the Americas. Ironically, the Egyptian civilization evolved in an African context, and the Egyptians themselves can certainly not be classified as "white," although the hierarchy of Western civilization which rests on the Egyptian-Greek-Roman foundation has "sanitized" Egypt by conceptually separating it and its history from that of Black Africa. Thus Orozco's Quetzalcoatl and Heyerdahl's Egyptians both underline a European ethnocentricity.

Rivera and Orozco again illustrate their dichotomy in differing treatments of the ancient Aztecs. Rivera's mural of the marketplace Tlatelolco is an encyclopedic presentation of the multiple products, services, activities, and personages to be seen at the great Aztec marketplace. (5) Presided over by an enthroned official, all is calm and orderly in the market. In the background is a topographical view of the Aztec capital city Tenochitlán, with its pyramids, plazas, palaces, and canals. The painting gives no hint of Aztec imperialism, which the market symbolizes. Tribute and sacrifice victims were brought to Tenochtitlán from the subject peoples.

Orozco, on the other hand, took a critical stance. He often painted the brutality and inhumanity of ancient Indian sacrifice. (6) Aztec culture for Orozco was cruel, bloodthirsty, and barbaric. He illustrates a scene of priests holding a victim's body from which a priest is about to tear out the heart. Spanish conquest was also cruel and bloodthirsty, according to Orozco's images, but it brought the redeeming quality of a higher level of civilization and of Christianity, which Orozco compared favorably (in his Hospicio de Cabañas epic mural cycle) to the ancient religions.

Clearly neither Diego Rivera's unqualified indigenista idealization of Indian cultures nor Orozco's hispanista condemnation of Indian barbarism reflect historic accuracy. What teachers can extract from these representations are the *modern* interpretations of the past that accurately reflect a clash of ideologies in revolutionary and post-revolutionary Mexico.

Many of Rivera's murals show that his indigenism was not just historical. It was intimately tied to the interests of modern Indians and mestizos who had been exploited and abused not only during the 300 years of the Conquest, but by large landowners, the Church, and commercial enterprises during the Independence period up to the Revolution. Two of the most important planks of the 1917 Constitution dealt with agrarian reform and the rights of labor unions. Thus Rivera's mural in the Hospital de la Raza deals with modern medical treatment by the Social Security system as well as the medicinal practices of the indigenist past. (7) Presided over by Tlazolteotl, goddess of creation, the earth, fertility, and carnal love, and recreated from the Codex Borbonicus, the indigenous section is an excellent index for teaching this aspect of pre-Columbian culture. The modern section shows medical care available to contemporary Mexicans who are both Indian and mestizo. But even this aspect has been idealized; the greater portion of the Mexican people today are not covered by Social Security, and thus care is not the norm, but the aspiration.

David Alfaro Siqueiros, youngest of the tres grandes, took a different approach to indigenist themes. He did not recreate archaeologically accurate visions of the ancient world but used the indigenous motifs as allegories or metaphors for contemporary struggles. In two heroic images

of Cuauhtemoc, the last of the Aztec emperors becomes a symbol for heroic resistance against invaders across time. (8, 9) Those murals were painted in 1941 and 1944, during the period of World War II; they were meant to indicate that even overwhelmingly powerful forces could be defeated through resistance. *Death to the Invader* has reference to the invading Axis powers in Europe and Asia while *Cuauhtemoc Against the Myth* refers to the myth of Spanish invincibility. Though the original Cuauhtemoc was killed, Siqueiros shows him conquering the Spaniards. Not the historical Cuauhtemoc, but the symbolic one is important.

Mestizaje

The Conquest brought the mingling of the races; it produced the mestizo who is referred to as the fusion of the Indian and the Spaniard. Actually, mestizaje in Mexico (as in other American countries like Venezuela, Colombia, Brazil, the Caribbean, and the United States) included intermixture with Africans who were brought in as slaves after the decimation of the Indians. Though modern murals do not often deal with this aspect, the colonial period produced a whole series of paintings that carefully delineated the various crossings with appropriate names for each caste.

Rufino Tamayo in *Birth of Our Nationality* treats the merging of two peoples in a poetic manner. (10) His large Picassoesque horse of the Conquest with a multi-armed figure on its back (the Spaniard) is framed by a Renaissance column on one side (European civilization) and a pre-Columbian moon/sun symbol on the other. Amid broken blocks of buildings (the destroyed Indian civilizations), an Indian woman gives birth to a child which is half red and half white. Deep rich color and the mythic quality of the figures gives a mysterious and dream-like quality to the event. It is nonnarrative; fixed in time like a fable from the past that has eternal verity.

Orozco deals with mestizaje in term of known historical personages, Cortes and Malinche. (11) Malinche (Malintzin, or Doña Marina) was a Nahuatl and Maya-speaking Indian woman who became Cortes' guide and translator and helped him conquer the imperial Aztecs. She was also his mistress; their son represents the mestizaje of the upper classes, the descendants of Spaniards and Indians who were often incorporated into the Mexican ruling class. In Orozco's image, the two nude figures—like the Adam and Eve of Mexican nationality, as Octavio Paz considers them—are seated together and are of equal size. White and brown color and European and Indian features are accentuated for contrast. Their hands are clasped in union, however Cortés is obviously dominant: his foot (and their union) rests on the fallen body of an Indian.

Rivera approaches the same theme in a more historical, narrative, and accurate vein that is neither poetic nor exalted. Within the context of the armed conflict of the Conquest, he picks out a small detail in which an anonymous Spanish soldier rapes an anonymous Indian woman. (12) For the vast majority, this is how much mestizaje occurred.

Revolutionary History

Among the educative concerns of the Mexican muralists were a reordering and revision of Mexican history from a revolutionary point of view. Like Mexican American scholars and artists today who are revising U.S. history by mandating the inclusion of Mexicans, Mexican Americans, and Native Americans as the original occupants and the bearers of culture, Mexican intellectuals and artists in the 1920s challenged the European-oriented historical view. History did not begin with the "discovery" of the Americas by Spaniards or Englishmen; they were simply the latest comers who chose, on the whole, to ignore or disparage the millennia of cultures and civilizations that had preceded them. By the same token, the Mexican muralists did not choose to represent Mexican history as a succession of colonial aristocrats or post-Independence rulers, but as a series of insurgencies and revolutions by the Mexican people and their leaders against colonizers and dictators.

The central portion of Rivera's epic mural at the National Palace recreates conflicts from the Conquest to the revolutions of 1810 and 1910. (13) Though his theme is conflict, movement and violence are only in the Conquest scenes; the later periods are presented in a static manner with a dense cubistically-composed piling up of human forms, many of them historical portraits, in shallow space. Porfirio Diaz can be seen surrounded by his *científicos*, military men and the clergy. Behind him are the haciendas of Mexican landowners and the buildings of the Pierce Oil Company of London, a reference to foreign capital exploiting Mexican natural resources during the Díaz dictatorship. The revolutionary opposition appears on the other side; among them Pancho Villa, Zapata, Felipe Carrillo Puerto, members of the Serdán family who fired the first shots of the 1910 Revolution, Ricardo Flores Magón, Francisco Madero, and caricaturist José Guadalupe Posada.

Siqueiros' treatment of the same subject also shows the alliance between Porfirio Diaz, the Mexican upper class, and the military, but in a more dynamic composition that openly confronts the ruling with the working class. (14) His theme is a particular historical event: the 1906 strike by Mexican workers against the Cananea Consolidated Copper Co. located in Sonora, Mexico, and owned by a North American, William Greene, known as the "copper king of Sonora." This event was one of several believed to have triggered the Mexican Revolution.

International Issues

The Mexican mural movement (which has been represented here only by the tres grandes, but which had a large following) did not limit itself to national issues; its view was international in scope. In the 1920s, Rivera and Siqueiros were members of the Mexican Communist Party. They had an unreserved admiration for the Soviet Union, whose revolution occurred seven years after the Mexican. Rivera's views later underwent a major change when his friendship for Leon Trotsky and his anti-Stalinism grew. However, he

and Siqueiros remained strong advocates of socialism—not an uncommon phenomenon in the 1920s and 1930s. Orozco was an iconoclast; he was critical but not unsympathetic in these early years. The contrasting views of Rivera and Orozco in the mid-1930s are instructive.

Rivera's *Man at the Crossroads* was originally painted in Rockefeller Center, New York, under the sponsorship of Nelson Rockefeller. (15) The inclusion of Lenin's portrait was too upsetting for Rockefeller and the tenants of the center. The mural was covered and then destroyed, so Rivera repainted it in the Palace of Fine Arts in Mexico City. Surrounding the central motif of a Russian workman at the controls of the universe are the worlds of capitalism (soldiers with gas masks, unemployed strikers attacked by the police, the rich gathered around festive tables) and of socialism (joyous youth, Lenin as a symbol of world brotherhood). In this mural, Rivera reflects the realities and horrors of World War I, which were still fresh in memory, and the Depression during which the mural was painted. Nevertheless, Rivera applies the same utopian vision that informed his treatment of indigenist themes to this new work. By 1933 Lenin was dead, and Trotsky, after disagreements with the Stalin government, had been exiled. The only indication of this rift is the pointed inclusion of Trotsky's portrait and the exclusion of Stalin's beside the figures of Marx and Engels in the socialist half of the mural.

Orozco's New York murals of the same period feature three heroic leaders with their followers: the assassinated Maya governor of Yucatan, Felipe Carrillo Puerto; the assassinated Lenin; and the Indian leader Mahatma Gandhi in his confrontation with British imperialism. (16) With Gandhi was one of the few women Orozco placed in a heroic light, Madam Sarojini Naidu. Though Carrillo Puerto and Lenin occupy similar spaces and elevation in the mural, individualized followers surround Carrillo Puerto while Lenin appears above robotized masked soldiers with ranks of sharp bayonets. Through this subtle difference, Orozco could heroize the individual without necessarily accepting the society he constructed. This illustrates Orozco's philosophy in general; he distrusted masses of people and looked in a Nietszchean manner to individual supermen for social reform or salvation.

After Siqueiros returned to Mexico from the Spanish Civil War, he painted a complex mural on the walls, windows, and ceiling of a staircase in a trade union building. (17) For him, the world scene looked bleak. Spain had been the proving ground for nazi and fascist militarism; the Civil War presaged World War II. While the Axis consolidated its power in Europe and Asia, the Western nations adhered to a "neutrality" and appeasement policy, which brought down the Republican government in Spain, and allowed Hitler access to European conquest. Siqueiros had no sympathy for either the Axis or the Allies. Beneath a huge steel-plated eagle/dive bomber in his mural, he painted an anthropomorphic machine that turns human blood from war victims into gold coins (profits from munitions on both sides). On one side are the British, French, and U.S. allies; on the other are the Japanese, German, and Italian. On the left wall, a parrot-like demagogue waves a fiery torch while masses of soldiers march; on the right, as a symbol of opposition, is a powerful figure of the people's resistance.

For U.S. historians and teachers, Siqueiros' mural highlights a moment in time that tends to be overlooked in the subsequent unity of World War II: that period between the fall of Spain to Franco in 1939, and the attack on Pearl Harbor in 1941 which finally brought together the United States, the Soviet Union, England, France, and many other countries (including Mexico) against fascism. For artists, the mural is a fascinating study of the new artistic technology developed by Siqueiros (synthetic paints, spray gun application on a wall, documentary photography incorporated into painting) and new formal methods (filmic movement on a static painted surface, illusionistic destruction of architectural space, creation of a containing "environment"). Many of these means presage artistic directions explored in the United States in the 1960s.

For all their power and command of pictorial means, Rivera's and Orozco's methods and expression were far more traditional, though all three shared revolutionary, social content. Perhaps this is one reason why Rivera and Orozco were the major influences on U.S. and South American artists until World War II, and Siqueiros was the most admired and copied by the U.S. street mural movement of the sixties and seventies.

Before leaving Mexican terrain, one must note that issues and attitudes are changed and reinterpreted with time. In the aftermath of the Mexican Revolution, the muralists and other cultural workers were aware of the need to create a new formal and thematic language in the interests of social change. New aspects of history were to be emphasized, new heroic figures to be given prominence, and new views of social relationships to be advanced. This language would reflect political concepts that emerged from the revolutionary process: agrarian reform, labor rights, separation of church and state, Mexican hegemony over natural resources, defense against foreign economic penetration, and literacy and education for the masses.

Sixty years have passed since the termination of the Revolution. The Mexican state, economy, political structure, and international role have changed. Much revolutionary oratory has become rhetoric in the speeches of government functionaries. Younger generations of artists have reexamined and are revising concepts of the traditional heroes. For example, two murals on revolutionary themes face each other in a salon of the National History Museum in Chapultepec Park, Mexico City. One, by Jorge Gonzalez Camarena, is a mannered, heroicized portrait of Venustiano Carranza, revolutionary general and early president of Mexico. (18) Carranza at one stage fought against Zapata and was responsible for his assassination. Zapata had accused him of deceit and hypocrisy for preaching and not practicing agrarian reform. Directly opposite the Camarena

mural is one by a much younger artist, Arnold Belkin. He confronts the Carranza portrait with one of Zapata and Pancho Villa derived from a famous Casasola photograph. (19) The irony of the placement has not escaped Belkin. In addition, the figures of Zapata and Villa have the flesh stripped away as if the artist intends to demythologize them as well as Carranza.

In a similar vein is Felipe Ehrenberg's easel painting/collage of Carranza and Zapata. (20) In it Carranza appears twice; once as a general with the Mexican flag substituted for his face as though his true features are hidden behind his patriotism and again as president where he is superimposed over the body and face of Zapata. Carranza destroyed the man, but he absorbed his legendary aura. Beneath each figure is a ruler to take anew the measure of history and mythology.

The Mexican muralists accepted the role (as Jean Franco said in her book *The Modern Culture of Latin America*) of "guide, teacher and conscience of [their] country" and produced an art which played a social role. The very choice of means—muralism—underscores their consciousness of this role since the technique and form is public and not conducive to the expression of subjective or introspective material. It served the needs of the time objectively. It created a new plastic language, a new ideology, and a new iconography. For the first time, the anonymous peoples of Mexico appeared in art, not as quaint or exotic subjects for genre paintings, but as heroes taking control of their own destinies; Orozco's villagers marching off to the Revolution; Rivera's masses of farmers receiving the divided lands of the great estates; Siqueiros' workers creating unions in order to benefit from the riches of their own lands. With them are the leaders who aligned with them or came from their own ranks.

The Caribbean and South America

The 1920s, a period of reassessment and reevaluation of European values, followed the devastation and slaughter of World War I. Until then, these values had been considered the acme of civilization. Europeans (and some Latin Americans) turned to Dada, a self-mocking, iconoclastic movement which questioned existing mores, customs, and the nature of culture itself. The Americas, from the United States to South America, turned inward upon their own resources in an exuberant expression of nationalism and regionalism and sought values indigenous to their own continent. In the United States, this took a politically isolationist form and an artistic celebration of varied regions of the nation known as Regionalism. Among Afro-Americans from the Caribbean, Brazil and Harlem came the celebration of "negritude" and the search for a national identity. In Mexico, Guatemala, and the Andean area, nationalism took the form of indigenism—ancient and modern—tied to contemporary social reform. Artists and writers sought to cut their dependence on European models and develop their own artistic vocabulary and themes; they naturally turned to the Mexican muralists, particularly Rivera who was known internationally, for inspiration. Many traveled to Mexico to study. However, with the exception of U.S. artists who worked in Mexico and assisted with, or studied the murals done by Rivera, Orozco, and Siqueiros in many cities of the United States during the 1930s, few artists had the opportunity to do murals. The social conditions, including government commissions and support, conducive to monumental public art existed only in Mexico and in the U.S. of the New Deal. In other areas, relatively few murals were executed, and no opportunity existed for a national mural movement like in Mexico. Primarily, the Mexican influence can be seen in easel paintings, sometimes monumental in size. To my knowledge, no thorough study of modern Mexican influence on Latin American art has yet been compiled; a similar study of the Mexican influence in the U.S. has only just gotten underway. At this stage, any conclusions must be tentative. Nevertheless, stylistic, thematic, and some documentary evidence exists on Mexican influence in South America.

Two easel paintings by Cuban artists illustrate this influence. Abela's *Guajiros* (21) and Carreño's *Sugar Cane Cutters* (22)deal with rural workers. Abela's is similar to Rivera's stocky, simplified, and static figures and Carreño's is influenced by Siqueiros stylistically and in the use of Duco, an automobile lacquer which Siqieuros adapted to fine art use in the 1930s.

Cândido Portinari, universally recognized as Brazil's greatest modern artist, was among several young artists in the 1930s committed to dealing with Brazilian social problems and contemporary life. His large painting *Coffee* brought him international recognition. The use of space, the simplification of figures, compositional devices, and the exaggeration of bodily proportions show Rivera's influence. (23) Portinari painted many important murals at the Ministry of Education in Rio de Janeiro, the Library of Congress, Washington, D.C., the Pampulha Church in Belo Horizonte, and the United Nations. He continued to paint sugar and coffee workers, slum dwellers, Negroes, mulattos, whites, Indians, and other typically Brazilian subjects. *Burial in a Net* is part of a series of paintings dealing with a terrible drought in Northeastern Brazil during the 1940s; it has elements of Picasso as well as the tragic expressiveness of Orozco. (24)

In 1933 Siqueiros visited Buenos Aires where, assisted by several local artists, he painted an experimental mural called *Plastic Exercise*. Among the artists was Antonio Berni whose huge oil paintings, such as *Unemployment* in 1935 (25), express his social realist concerns, though the style is not indebted to Siqueiros. In 1946, Berni was one of a group of artists who did frescoes in an arcade in Buenos Aires (the others were Colmeiro, Urruchua, Spilimbergo and Castagnino). Berni's monumental images in his two murals at this location owe a debt to Orozco and to the Italian Renaissance. (26) Muralism, however, did not flourish in Argentina. There were no opportunities to do murals. As Berni stated in 1979, no revolution had taken place and there was no

interest in public art. The immense size of his canvases seem to express a frustration with the lack of walls.

In Peru, with a larger Indian population, Mexican-influenced indigenism and social realism flourished. In 1922, José Sabogal visited Mexico where the impact of the muralists turned him into an ardent indigenist and nationalist. His influence produced a school of painters, among them Teodoro Nuñez Ureta who shows the distinct influence of Orozco in his *Transmission of the Seed* (27) and that of Siqueiros in *Allegory of Production and Work*. (28) Nuñez's heroic treatment of indigenist and working class themes places him in the social realist tradition of the Mexican School.

César Rengifo of Venezuela has been a social realist since the 1930s. He did one tile mural in Caracas on an indigenous theme; but realistic public art had few patrons in Venezuela. One exception is the case of Héctor Poleo who studied mural painting in Mexico in the late 1930s. He was influenced by Rivera, and executed a mural for the new University City in Caracas. Since the 1950s, geometric abstraction and kineticism have dominated Venezuelan art; thoroughly cosmopolitan art forms which reflect the urban-industrial development of Caracas that resulted from the discovery of large oil deposits in 1938 and 1973. Both Poleo and Rengifo dealt with the desolate life of the rural hinterlands (in contrast to the capital city, Caracas) primarily in easel paintings like Rengifo's *Settlement of Peons* (29) and *What the Petroleum Has Left Us: Dogs*. (30)

Chicano Muralism of the 1970s

Between the 1940s and the 1960s, public muralism in the United States suffered an eclipse. The New Deal art projects were terminated in the forties, and artists turned to other pursuits for the duration of World War II. In the complacent, prosperous, and individualistic fifties—overshadowed by the cold war and McCarthyism—introspective easel painting flourished, dominated by abstract expressionism. New York became the art capital of the world and centralized arbiter of taste in the United States. Critics fulminated against "narrative, propagandistic" art and attacked "literary content" in painting. Representational art in general faced lean times. Art history was revised as the Mexican School, South American social realism, U.S. Regionalism, and New Deal art were written out of the history books. Only in the mid-seventies have these movements been reassessed and reintegrated into art history as a number of authors began to publish books on the New Deal and as regional exhibitions of New Deal art took place. The issue of regionality in art, of the validity of artistic pluralism in the United States, of resistance to the absolute dominance of New York's establishment over the nation has now come into focus. (Three issues of *Art in America* reflect this new consciousness: the July-August 1972 special issue on the American Indian; the May-June 1974 issue dealing with public art, women's art, and street murals [hitherto an "invisible" category] across the country; and the July-August 1976 "Art Across America" issue whose cover is dominated by Texas artist Luis Jiménez's sculpture, and whose perspective is epitomized by Donald B. Kuspit's article "Regionalism Reconsidered.")

One of the key factors promoting this new decentralizing of artistic focus, reevaluating of the 1930s, and burgeoning interest in the art of Latin America and Latinos in the United States, is the street mural movement of which Chicano muralism has played a quantitative and qualitative part. The outdoor muralists turned to the Mexicans as an important source of knowledge, technique, concept, style, and inspiration. Nowhere was this more culturally important than among Chicanos for whom the recovery of Mexican muralism was part of a larger recovery of heritage and identity after a century of deliberate deculturalization by the dominant society. Looking at this last statement with a finer lens, however, research still in its initial stages suggests that the deprivation of Mexican models for Mexican American artists is only two decades old, and applies to those artists who came to their calling during the hegemony of abstract expressionism or the "art-for-art's-sake" dictums of the art schools. The process of revitalizing the work of the Mexican muralists (as well as of younger artists) in the United States and making it available to artists of the 1960s and 1970s was the result of efforts by Chicano Studies programs and mural groups in the Southwest and Midwest, and the establishment of alternative Chicano cultural structures which researched and disseminated information about Mexican art.

In this brief consideration of Chicano muralism as influenced by the Mexican mural movement, there are examples of the transformation of themes that were important to the Mexicans at an earlier date and that were charged with new meanings and implications within the context of contemporary Chicano concerns. For example, the initial cultural-nationalist phase of Chicano consciousness in the mid-1960s produced a wave of neo-indigenism like that of the Mexicans in the 1920s but with certain important differences. First, the Americanist indigenism of the 1920s was part of an isolationist-nationalist wave following World War I. It was not necessarily exercised by the indigenous peoples themselves but by intellectuals on their behalf. Present neo-indigenism has made links with people of color throughout the developing Third World, and it is being promoted by the affected groups: Chicanos, Puerto Ricans, and Native Americans. Second, Rivera's indigenism responded to a largely agricultural nation where the landless or small farmers, Indian and mestizo, made up a great part of the population, and where agrarian reform was a major plank of the Revolution. Though Chicanos in the Southwest also have a large rural or semi-rural population, and the unionization struggles of the United Farm Workers were a focal point in the development of Chicano culture, agrarianism is in a highly industrialized country and even agriculture is a big business. Therefore, little probability exists that Chicanos would or could be the small farmers the

Zapatistas aspired to be.

One of the earliest and strongest proponents of neo-indigenism was Luis Valdez of Teatro Campesino. He drew upon his interpretation of pre-Columbian religion to provide a non-European spiritual base for Chicano life. However, Valdez turned to this source at the point when he began to address urban Chicanos as well as farm workers. He himself was urbanized through long residence in big California cities. The same is true of Chicano poets Alurista of San Diego, California and Rodolfo "Corky" Gonzales of Denver, important figures in the popularization of neo-indigenism.

Another point of differentiation was the exclusively pre-Columbian focus of the cultural-nationalist phase; the fraternity between mestizo Chicanos and Native Americans based on a community of "race" and oppression within the Anglo-dominated society did not occur until later. Mexico, on the other hand, has been a mestizo and Indian nation since the Conquest; indigenism in the 1920s served to emphasize that national fact. Mestizos and Indians were the *majority*, not the minority, and artists addressed their present problems.

Two Chicano murals, one from Los Angeles (31) and the other from Denver (32), are taken directly from pre-Columbian sources; they are copied uncritically without concern for historical context. Charles Felix recreates in color a sacrifice scene from a ballcourt relief sculpture at El Tajin, Veracruz. Sánchez reproduces the single figure of the goddess Tlazolteotl—the same used as a central figure by Rivera in his Hospital de la Raza mural on ancient and modern medicine. Rivera related pre-Columbian to modern medicine as a continuum, the patients being Indians of the past and present. The murals by Felix and Sánchez are essentially decorative, and unselective about content—surely Felix did not intend to glorify human sacrifice.

La Mujer, an enormous collectively-painted mural in Hayward, California, uses a variety of motifs that mingle the pre-Columbian with contemporary urban problems. (33) The central female figure with tripartite head and powerful outthrust arms is adapted from Siqueiros' 1944 *New Democracy* in the Palace of Fine Arts, Mexico City. On one side of the Hayward mural are the evils of the big city; contaminated food, arson, violence in the streets, drug abuse, and others. One of the great arms holds a destructive hammer over these scenes. The other arm terminates in a wheel incorporating the four elements; the Puerto Rican, Mexican, Cuban and Pan-African flags; and peace symbols of the Native American. Pre-Columbian figures intertwine with death and destruction on the left; and with corn, peace, and growth on the right. Thus the indigenous motifs are selectively chosen and thematically enhancing.

Another elaboration of this kind which creatively adapts motifs and formal elements from indigenous sources and the Mexican muralists is *Song of Unity* in Berkeley,California. (34) Its point of departure is contemporary social song (called *nueva canción* in Latin America) in North and South America, and therefore its central motif is a double image of eagle and condor. The mural has an irregular billboard-like cutout surface. One side of the mural pictures North American musicians and songwriters like Daniel Valdez, Malvina Reynolds, and jazz musicians; the other side features the peoples of Latin America, particularly the Andean Indians. All the figures are dramatically foreshortened in space and seem to thrust from the surface in a manner typical of Siqueiros' paintings. Also adapted from Siqueiros' sculpture-painting technique is the dominant figure of the mural which is modeled three-dimensionally and projects in relief from the surface. This is an image of Chilean songwriter Victor Jara who was killed by the military junta during the fall of the Allende government in 1973. His severed hands continue to play a guitar, while the peoples of South America with their regional instruments march through his transparent mutilated arm.

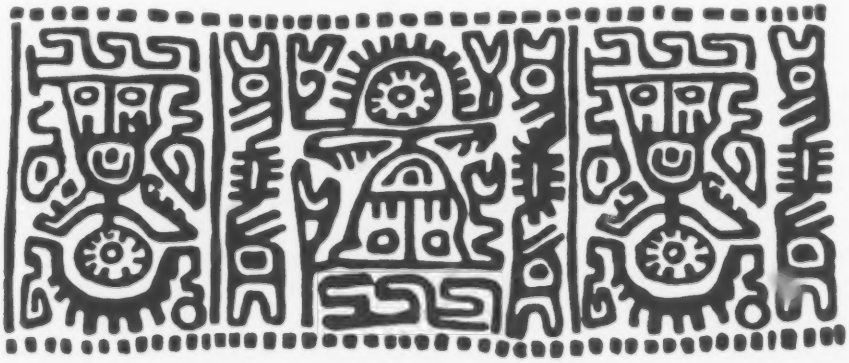
In Houston, Texas, muralist Leo Tanguma painted an enormous mural called *Rebirth of Our Nationality*. (35) A Chicano man and woman emerge from a large red flower which rests in a bleak landscape on a platform of skulls. They are under the banner "To Become Aware of Our History is to Become Aware of Our Singularity." From either side, brown skinned figures, who represent the multiplicity of Mexican peoples and the complexity of their history and struggles in Mexico and the United States, drive toward the central inspiration of their rebirth. The dramatic thrust of the composition and the violent expressionism of the figures owe a debt to Siqueiros and Orozco—whom the artist has long admired. The social responsibility of the artist to his community is a philosophy Tanguma derived from Siqueiros, whom he met personally.

Marcos Raya of Chicago has borrowed figures from Orozco and the major composition of Rivera's *Man at the Crossroads* for his mural *Homage to Diego Rivera*. He has substituted Mayor Daly of Chicago for the central figure of the worker in the original mural and surrounded him with images of corruption and violence. (36)

Chicano murals exist in all states of the Southwest, as well as the Midwest/Great Lakes region. California has more than 1,000, scattered in cities and some rural areas. Texas has murals in Austin, San Antonio, Houston, Crystal City, El Paso, and other locations. No single style unites them; their commonality, to the degree that it exists, derives from thematic factors and what might be called "the Chicano point of view," a difficult thing to define and one that, even now, is undergoing transformation. Their commonality derives from life experiences common to Mexicans living in the United States during the second half of the twentieth century; those Mexicans who are expressing a growing awareness of their long history on both sides of the border. Murals also include the process of redefining and changing that history and education has played no small role in that process.

LIST OF ART WORKS

1. Diego Rivera, *Totonac Civilization*, 1950-51. 2nd floor, National Palace, Mexico City.
2. Rivera, *Feather Arts*, 1945. 2nd floor, National Palace, Mexico City.
3. Rivera, *The Ancient Indigenous World*, 1929-30. Staircase, National Palace, Mexico City.
4. José Clemente Orozco, *Coming of Quetzalcoatl*, 1932-33. Baker Library, Dartmouth College, Hanover, New Hampshire.
5. Rivera, *Great Tenochtitlan*, 1945. 2nd floor, National Palace, Mexico City.
6. Orozco, *Ancient Human Sacrifice*, 1932-33. Baker Library, Dartmouth College, Hanover, New Hampshire.
7. Rivera, *Ancient and Modern Medicine*, 1952-54. Lobby, Hospital de la Raza, Mexico City.
8. David Alfaro Siqueiros, *Death to the Invader*, 1941. Mexican School, Chillán, Chile.
9. Siqueiros, *Cuauhtemoc Against the Myth*, 1944. Presently at the Tecpan of Tlatelolco, Mexico City.
10. Rufino Tamayo, *Birth of Our Nationality*, 1952. Palace of Fine Arts, Mexico City.
11. Orozco, *Cortés and Malinche*, 1926. National Preparatory School, Mexico City.
12. Rivera, *History of Mexico: The Conquest*, 1929-30. Staircase, National Palace, Mexico City.
13. Rivera, *History of Mexico: The Present*, 1929-30. Staircase, National Palace, Mexico City.
14. Siqueiros, *Revolt Against the Porfirian Dictatorship*, 1957-1965. National History Museum, Mexico City.
15. Rivera, *Man at the Crossroads*, 1934. Palace of Fine Arts, Mexico City.
16. Orozco, *Struggle in the Occident and the Orient*, 1930-31. New School for Social Research, New York.
17. Siqueiros, *Portrait of the Bourgeoisie*, 1939. Electricians Union, Mexico City.
18. Jorge Gonzalez Camarena, *Venustiano Carranza*. National History Museum, Mexico City.
19. Arnold Belkin, *Emiliano Zapata and Pancho Villa*, unfinished, 1979. National History Museum, Mexico City.
20. Felipe Ehrenberg, *Carranza and Zapata*, 1979. Easel painting/collage.
21. Eduardo Abela, *Guajiros*, 1942. Oil on canvas.
22. Mario Carreño y Morales, *Sugar Cane Cutters*, 1943. Duco on wood.
23. Cândido Portinari, *Coffee*, 1935. Oil on canvas.
24. Portinari, *Burial in a Net*, 1944. Oil on canvas.
25. Antonio Berni, *Unemployment*, 1935. Oil on canvas.
26. Berni, mural, 1946. Galeria Pacifico, Buenos Aires.
27. Teodoro Nuñez Ureta, *Transmission of the Seed*. Oil on canvas.
28. Nuñez, *Allegory of Production and Work* (detail), 1958. Ministry of Agriculture, Lima.
29. Cesar Rengifo, *Settlement of Peons*, 1956. Oil on canvas.
30. Rengifo, *What Petroleum Has Left Us: Dogs*, 1963. Oil on canvas.
31. Charles Felix, *Sacrifice Scene From El Tajín*, 1973. Estrada Courts Housing Projects, Los Angeles.
32. Al Sánchez, *Tlazolteotl*. Denver.
33. Rogelio Cárdenas and Brocha de Hayward, *La Mujer*, 1978. Hayward, California.
34. Ray Patlán, Osha Neumann, O'Brien Thiele, Anna DeLeon, *Song of Unity*, 1978. La Peña Cultural Center, Berkeley, California.
35. Leo Tanguma, *Rebirth of Our Nationality*, 1973. Continental Can Co., Houston.
36. Marcos Raya, *Homage to Diego Rivera*, 1973. Chicago.



MEXICO: AN ARTIST'S HISTORY
THE MURALISTS' VIEW OF THE CONQUEST AND REVOLUTION IN MEXICO

By Kay P. Jones

This project is designed to offer an overview of Mexico's history, both in historical fact and in artistic representation of fact or fantasy, through the viewing of slides and follow-up discussions and activities.

Audience:

For use with high school students, grades 9 through 12, in Spanish, art, and history classes.

Rationale:

The program has as its main goal a broader awareness of the people of Mexico and the struggles they have faced through the years of Mexico's development, colonization, and revolution. An appreciation of the art of the muralists will be gained and an understanding of the different styles of presentation used by the muralists, as well as the feelings and motives behind their works.

Objectives:

Students will be able to

1. identify title, artist, subject, and meaning of works.
2. describe in paragraph form the demands of the revolutionaries
3. cite events of the Revolution in a chronological list-form
4. describe Indian life in Mexico before the Conquest
5. explain the historical significance of the Conquest
6. list the causes that triggered the 1910 revolution
7. discuss the Porfiriato and its downfall
8. generalize the role the muralists played in presenting the people's views of the Conquest and the Revolution
9. explain the different critical views presented by the muralists
10. define Indigenismo, Hispanismo, Nacionalismo
11. discuss the personal goals sought in the Revolution
12. identify Díaz, Zapata, Madero, Huerta, Juárez, Hidalgo, Cuautémoc, Cortés
13. discuss the Revolution in terms of politics and art

Concepts:

Indigenismo, Hispanismo, Nacionalismo, as portrayed by the muralists in their works.

Symbolism, as used in the murals.

Generalizations:

Using the symbols and events presented in the work of Rivera, Orozco, Siqueiros, and others, the students will gain an understanding of the Mexican people, both in thought and in historical fact.

Evaluation Methods:

Question/answer sessions

Oral explanation of a particular mural or portion of a mural in terms of Indigenismo, Hispanismo, Nacionalismo, Symbolism

A written project exploring one of the muralists or one of the famous men in Mexico's history

An audio-visual report presenting some aspect of Mexican life, whether pre-Columbian, post-Conquest, during Revolution, post-Revolution, recent history

Check-tests: definitions, famous names, well-known murals, identification of styles of the different artists studied

Materials:

30 slides (available on loan from Educational Service Centers [see Appendix])

Artists:

Diego Rivera
- Works located in
- Escuela Nacional de Agricultura-Chapingo
- Secretaria de Educación Pública-Mexico City
- Palacio Nacional-Mexico City
- Hotel del Prado-Mexico City
- Escuela Nacional Preparatoria-Mexico City

José Clemente Orozco
- Works located in
- Escuela Nacional Preparatoria-Mexico City
- Biblioteca Gabino Ortiz-Jiquilpan
- Museo Nacional de Chapultepec

David Alfaro Siqueiros
- Works located in
- Museo Nacional de Chapultepec

Pablo O'Higgins
- Works located in
- Talleres Gráficos de la Nación-Mexico City

Juan O'Gorman
- Works located in
- Museo Nacional de Chapultepec

Rufino Tamayo
- Paintings: Serpent and Jaguar; The American Continent;

Call of the Revolution; Two Women
Slide projector

Procedures to Present Material

Teacher should be familiar with background information of Mexican history or should assign readings in the history and development of Mexico.

Part I: Teacher will show slides of each artist and discuss his view of Mexico in terms of Indigenismo, Nacionalismo, Hispanismo.

Class discussion of symbolic representation should follow the set of slides by each artist.

Part II: Teacher will show slides of historical events as portrayed by the different muralists and discuss the views and contrasts presented, the differences and similarities in the treatment of the subject by the different artists.

Culminating Activities

Presentation of student projects.

Student painting sessions—teacher drapes classroom wall with paper, project slide on wall and trace OR have students design a mural representing their views of school, America, their state, etc.

Bibliography:

(for slides)

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Mérida, Carlos. *Frescoes in the National Preparatory School*. Mexican Art Series. Mexico City: Frances Toor Studios, 1937.

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The Revolution of 1910: Background Information

At the time of Mexico's celebration of its centennial year in 1900, the Porfirio Diaz dictatorship, which had been reelected since 1876, was being attacked from all sides by demands for improvements and reform of its political institutions. The head of one of the opposing forces was Francisco Madero, a wealthy landowner who opposed the reelection of the president. Madero was elected, but was not favored by the national bureaucracy, nor was he the electoral choice of the working classes or the farmers. These groups, known as the agrarian reformers, were led by Pancho Villa in the Northwest and Emiliano Zapata in the South. With a giant roar from the countryside, waving their flag of "Tierra y Libertad" ("Land and Liberty"), they demanded that the ancient titles of poor farmers be recognized and restored, and that the workers have the right to form unions and better their wages.

In 1913 government leaders plotted against Madero and ousted him from the presidency, replacing him with Victoriano Huerta, who later ordered Madero killed. Huerta, a proponent of feudal estates and wealthy landowners, did not last long in office and abdicated in 1914.

In August of 1914, Venustiano Carranza was elected to the presidency. He served until 1920, when he was assassinated.

In 1920 General Obregon, a sympathizer of the agrarian movement who had served in the army of Villa and Zapata, was elected to the presidency. He died in 1928, and was succeeded by Lazaro Cárdenas.

The army of Villa and Zapata, after ten years of fighting Diaz, Madero, Huerta, and Carranza, finally saw some hope for its agrarian movement. So, it was not until the presidencies of Obregon and Cárdenas that the political reforms sought by the opposing forces of 1910 had begun to be reality.

It was this pulsation of a unified heartbeat of a nation, marching forward with the firm will of establishing a more rational and just way of life, that inspired painters like Diego Rivera, José Clemente Orozco, and David Siqueiros. Thus, the Revolution that began in 1910 opened Mexico's doors to a new and thriving generation of artists. Not since the Renaissance had mural painting reached such a high point, both in quantity and quality of work. It could be said that "the spiritual riches of the Mexican Revolution have exceeded the levels of its actual outcome" (Samuel Ramos, *Diego Rivera*, p. 20).

These "spiritual riches of the Mexican Revolution" are the focus of this learning experience. Students of Spanish, art, history, and politics have a great wealth of information and understanding to gain from this experience, which attempts to provide an "artist's eye" view of the development of Mexico from the pyramids to the skyscrapers.

Script (slides)

1. As early as 1500 BC, Mexico was inhabited by many tribes of Indians. This early Aztec mural depicts scenes of daily life and war, while the eagle, symbol of Mexico, perched on the cactus, observes everything.

2. The Codices, designed to be read only by the priests, depict the various gods of the Indians and tell stories about the gods. Here, we see a drummer delivering a message. The scrolls represent the sounds he is communicating.

3. Here, Diego Rivera shows us the knowledge of the ancient Indians. In the foreground we see engineers drawing and reading "blueprints." In addition, there are textile workers dyeing cloth.

4. In another of Rivera's murals, we see the ancient marketplace where goods were bought and sold.

5. Rivera shows us here the pyramids, the serpent in the sky—another symbol of Mexico—and daily life continuing as slaves are captured in the foreground.

6. Another figure from the Codices is Quetzalcoatl, the plumed serpent, representing the god of light, good, and knowledge.

7. Quetzalcoatl's plumes are the feathers of the bird—the Quetzal.

8. Rufino Tamayo shows us the struggles of Mexico—here the serpent, fighting with nature, the jaguar.

9. Another view of Mexico's struggles is this one by José Clemente Orozco. It is called "Allegory of Mexico." With the green, red, and white flag of Mexico in the background, the eagle is struggling with the serpent—and although neither seems to be winning, life goes on as the jaguar walks across the cactus. This indicates that life goes on in the face of struggle, and that it is that struggle that gives mankind a reason to go on.

10. This, by David Alfaro Siqueiros, is called "Cuauhtemoc Against the Myth." The Aztec legend was that the god Quetzalcoatl would return. When Cortés arrived as the conqueror, many believed he was Quetzalcoatl returning. Here, Siqueiros shows Moctezuma standing with open arms to welcome Quetzalcoatl, while Cuauhtemoc, with spear in hand, prepares to go into battle with what he knows is an enemy.

11. Orozco represents Cortés as a warrior—almost a machine.

12. Cortés had an Indian mistress, whom he took as a slave. She helped him by supplying a friendly link with the Indians. Notice his arm across her. Some say that he is protecting her and her race; others indicate that he is holding her back.

13. Another of Orozco's views of the Conquest shows Cortés on a two-headed horse.

14. Orozco shows the Franciscans, who came after Cortés to settle and Christianize the Indians, as a helpful group who were kind. Notice the contrast of the Cross above—bringing bondage with it.

15. After the Conquest, the Indians were treated like slaves. The Spaniards made all the decisions, and the Indians had to do the work. This shows Orozco's "Conqueror Builder and Indian Worker."

16. Through the seventeenth and eighteenth centuries, the Indians were not treated well by the Spaniards. There was, however, much intermarriage, which produced the true Mexican people. They were governed from Spain, with different rulers brought in from Europe. The Mexican people maintained much of their Indian heritage even though they were converted to Catholicism. Here is Rivera's story of the Mexican celebration of the Day of the Dead.

17. In the middle of the nineteenth century, the people of Mexico were growing tired of the oppression by Spain and wanted their independence. A man instrumental in leading the struggle for independence was Father Hidalgo. He is shown here in a section of a mural by Juan O'Gorman.

18. This is Orozco's view of Hidalgo.

19. Under his strong leadership, the people rebelled against Spain.

20. With the gaining of their independence, the Mexican people elected their own president in 1855—Benito Juárez, an Indian. Finally, the Mexican people were led by one of their own. Juárez was able to curb the church's power to some degree, but later the French sent Maximillian to Mexico to rule. He built the Palace of Chapultepec for Carlota, his wife.

21. The Mexican people were not willing to accept this foreign rule, so in 1867 Maximillian was executed. His execution is depicted in this mural by Rivera.

22. In 1876 the Mexican president was Porfirio Diaz. He did not carry out all the provisions of the 1857 Constitution. Here, Siqueiros shows Diaz with his foot on the Constitution.

23. Diaz established a rural police force to ensure his power among the people. Here, Rivera shows a village school teacher holding class under guard.

24. Law and justice—to the Mexican people—were nonexistent. This is Orozco's "Justice on the Arm of Corruption."

25. The ruling class of Diaz's group had no concern for the working class. This is Orozco's "Rich Banquet While the Workers Quarrel."

The "Porfiriato" was overthrown in the early 1900s and a new president was elected.

26. Francisco Madero was elected after Diaz was overthrown, but was ousted and later murdered by Victoriano Huerta. This drawing by José Luis Posada shows Huerta as a huge spider crushing the bones of his victims.

27. The leaders of the rural classes were Emiliano Zapata—a leader of the reform of agrarian laws—and Pancho Villa, who really was out for personal gain. The agrarian reform movement had as its battle cry "Tierra y Libertad," meaning "land and liberty."

28. Rufino Tamayo's "Call of the Revolution" shows peasants raising their weapons to follow an idealistic goal.

29. In contrast to Tamayo, here Orozco shows only the horrors of war in "The Trench."

30. There were many different groups who joined into the fighting. Here is Siqueiros' version of "Armed Peasants."

31. Orozco shows that even the wives of the soldiers went into battle alongside the men. These women soldiers were known as "soldaderas."

32. Pablo O'Higgins decorated the Government Print

Workers' building with scenes of their involvement in the struggle.

33. This scene by Rivera depicts the outcome of much of the fighting.

34. Rivera also painted murals to illustrate some of the "Revolutionary Corridos" or ballads that sprang from the Revolution.

35. Here, Rivera shows the "Seed of the Revolution." Zapata and Madero were both murdered because of their involvement in the fostering of revolutionary ideas.

36. And what happened after ten years of fighting? Rivera's "Distribution of Lands" shows that the large holdings of land were redistributed among the farmers.

37. The level of life improved, as shown in Rivera's "Food for All."

38. Rivera also shows us the new machinery that Mexico now had as a result of modern technological advances.

39. In closing, Diego Rivera sums up Mexico's history quite well. Mexico has lived through, and survived (bottom to top) the Spanish Conquest, the War for Independence from Spain, and the Revolution of 1910-1920.

40. And today is striving for better ways of doing things and is incorporating modern technology into the lives of its people.

List of Slides

1. early Aztec mural
2. drummer playing a huehuetl (glyph from Codex)
3. Ancient Races (Diego Rivera)
4. Ancient Marketplace (Rivera)
5. Ancient Races (Rivera)
6. Quetzalcoatl (Codex)
7. Quetzal bird (Codex)
8. Serpent and Jaguar (Rufino Tamayo)
9. Allegory of Mexico (José Clemente Orozco)
10. Cuauhtemoc Against the Myth (David Alfaro Siqueiros)
11. Cortés (Orozco)
12. Cortés and Malinche (Orozco)
13. Cortés (Orozco)
14. Franciscan and Indian (Orozco)
15. Conqueror Builder and Indian Worker (Orozco)
16. Day of the Dead (Rivera)
17. Father Hidalgo (Juan O'Gorman)
18. Hidalgo (Orozco)
19. Hidalgo (Orozco)
20. Benito Juárez (artist unknown)
21. Execution of Maximillian (Rivera)
22. Porfirio Diaz (Siqueiros)
23. Village Teacher (Rivera)
24. Justice on the Arm of Corruption (Orozco)
25. Rich Banquet While the Workers Quarrel (Orozco)
26. Huerta (José Luis Posada)
27. Villa and Zapata (photograph)
28. Call of the Revolution (Tamayo)
29. The Trench (Orozco)
30. Armed Peasants (Siqueiros)
31. Soldaderas (Orozco)
32. Government Print Workers (Pablo O'Higgins)
33. Mourning Death (Rivera)
34. Corridos (Rivera)
35. Seed of the Revolution (Rivera)
36. Distribution of Land (Rivera)
37. Food for All (Rivera)
38. Reforms (Rivera)
39. Conquest and Heroes of the Revolution (Rivera)
40. Modern Mexico (Rivera)

To the Art Teacher

To compare techniques of the artists, use the following slides by each artist:

Diego Rivera—slides 3, 4, 5, 16, 21, 23, 33, 34, 35, 36, 37, 38, 39, 40.

José Clemente Orozco—slides 9, 11, 12, 13, 14, 15, 18, 19, 24, 25, 29, 31.

David Alfaro Siqueiros—slides 10, 22, 30.

Eagle, serpent, and jaguar—slides 5, 6, 8, 9, 39.

Topics for Discussion

Nacionalismo—the belief in the goodness of one's homeland and the desire to better it.

Indigenismo—the belief in the native inhabitants of a land. The desire to maintain a separateness from the incoming new methods. A belief in the goodness of life unspoiled by outside influences.

Hispanismo—the belief in the helpfulness Spain brought to the new world. The idea that Spain "saved" Mexico from itself. The idea that Spain's efforts were good and peaceful—for the good of the Indians.

Revolution—what is meant by it? What is accomplished? Is it necessary for change?

Using the attitudes presented by the various artists, the teacher can inspire class discussion to help the students understand the feelings represented by the murals.

Nacionalismo—slides 5, 8, 9, 10, 28, 30, 31, 32, 36, 37, 38, 40.

Indigenismo—slides 1, 3, 4, 10, 11, 13, 14, 15, 16, 17, 18, 19, 22, 24, 25, 26.

Hispanismo—slides 14, 14, 15.

SOLDADERAS, José Clemente Orozco, 1922-1927 (Escuela Nacional Preparatoria)

A HISTORICAL SURVEY OF CHICANO MURALS IN THE SOUTHWEST AN INTERDISCIPLINARY TEACHING UNIT

By Alfred Rodríguez, Austin Independent School District

Foreword

The primary purpose of this teaching unit is to 1) help students unfamiliar with Mexican American culture focus on cultural contributions of the Mexican American in the American Southwest, and 2) serve as cultural identity reinforcement for Spanish-speaking students. The materials are presented in terms of Chicano art and its related history and are organized in such a way as to be easily adaptable to a variety of disciplines: music, history, Spanish, drama, literature. Although this unit is designed for the secondary-level teacher, materials represented are easily adaptable to elementary and junior-college level subjects. The accompanying slides and music tapes, illustrating forms of music complementary to the artwork, are on loan from local Education Service Centers (see Appendix for list of centers).

Introduction

In this presentation the student will be able to visualize the following key concepts as depicted in the murals by Chicanos in the Southwest: traditional family structure, traditional religion, world view, fatalism, urbanization of the Chicano.

Audience:

The mural slide presentation is directed toward the high school-college level and can be adapted in Spanish, history, art, literature, drama, or music.

Rationale:

Cultural awareness

Heritage and identity reinforcement

Knowledge of current and past muralists

Diego Rivera, José Clemente Orozco, David Alfaro Siqueiros, Raúl Valdez, Rubén Treviño, Pete Castillo, Rufino Tamayo, Santa Barroza, Patricia Rodriguez, note: documented film.

Mujeres Muralistas

Awareness of music styles used before conquest, during contact, during the colonial period, revolutionary period, and contemporary times.

Religious influences on Mexican culture relative to family structure.

European influence in music, art, language, economics, drama, and politics

Differences in foods and their development

Objectives:

The student will be able to visualize historical accounts of the Mexican people.

The student will be able to understand the power of the church from conquest to the present.

Students will gain an appreciation for the variety of music produced in Mexico.

Students will be able to identify Benito Juárez, Emiliano Zapata, Francisco "Pancho" Villa.

Students will note various artistic styles used by José Orozco, Diego Rivera, David Alfaro Siqueiros, and their impact on current muralists.

Art Activity:

Lesson I

Presentation of mural movement of Chicano artists in the Southwest.

Primary Goals:

Guide students in visualizing the mural movement as a historical account and as an artistic point of view.

Aid students in formulating/designing their own mural individually, in a group, or as a class.

Students will then gain an awareness of traditional Mexican way of life.

Materials:

Brushes (all sizes), acrylic paint (various colors), masking tape, latex paint (white), and a drawing with the idea. Project requires 4 to 6 weeks to complete.

Procedure:

View slide presentation on mural movement by Chicano artists.

Research resources available and design a mural individually or in a small group.

Work independently or with a group of 4 to 6 people.

Note: Mural can be painted on a brick wall or regular plywood. Prepare wall by applying acrylic interior latex paint (let dry overnight).

Draw design with a pencil.

Conclusion:

In this exercise students will develop skills necessary to learn about painting, deal with color, design, form, mass, and can be evaluated in terms of individual awareness/appreciation for culture and art.

Suggested Activity:

(can be implemented as a school-wide project for all disciplines)

Plan and present a week-long activity such as a Mexican cultural orientation; ex.: "Cinco de Mayo Celebration" or "Diez y Seis de Septiembre," where collectively all departments would direct curriculum for one week on Mexican tradition.

Art:

Slide presentation of mural movement by Chicano artists in the Southwest. Also planning/designing of a mural by art students with the unveiling during the Cultural Week.

Music:

An evening of music in the Mexican tradition, as well as program featuring Mariachis, their importance, and music styles involved.

Spanish:

Reading of Spanish poems or literature written by Chicanos; could also involve interpretation of a movie in Spanish.

Home Economics:

Implementation/preparation of various Mexican foods in coordination with the school cafeteria, including historical account.

Language Arts:

Reading/critique of literature written by authors of Mexican descent.

Government:

Research of government policies of Mexico: structure of government and influences from conquest to the present.

Drama:

Presentation of a play dealing with Mexican Revolution in 1910 or dramatization of an Aztec play.

History:

An evening of film, featuring Mexican traditions or history exam. Movie titled *Captain from Castillo*, a film dealing with the conquest of the Aztec civilization, *Mexico*.

Script: Murals of the Southwest: Location Sheet

1. Untitled. Mural in the east side of Los Angeles barrio; images of a lost heritage and dilemma of a people caught between two cultures. Los Angeles, California. Note struggle for identity; emphasis on the education of youth, family structure, religion, and indigenous heritage.

2. Untitled. "Cassiano Housing Project," 2919 S. Laredo and Hamilton, San Antonio, Texas. Painted in 1979. Artist unknown.

3. "Pan-American Unity." Fresco detail by Diego Rivera. San Francisco Junior College, California.

4. Untitled. Mario's Restaurante--outside wall. Painted in 1977. San Antonio, Texas. Location: Corner of Matamoros and S. Pecos.

5. Untitled. "Cassiano Housing Project," 2919 S. Laredo and Hamilton, San Antonio, Texas. Painted 1979. Note figure of "La Malinche," mistress of Cortés and the woman who betrayed him, as well as problems with perspective. The twin volcanoes of Mexico City, Popocatepetl and Ixtacihuatl.

6. Untitled. Artist: Antastio Torres, 1976. Located at East Guadalupe, San Antonio, Texas. Pre-Aztec origin. Note heritage being handed down in a worldlike form with cosmic force surrounding it. Religious notation and heavens as main focal points.

7. Untitled. Artist: Antastio Torres, 1976. Located at East Guadalupe, San Antonio, Texas.

8. Untitled. "Cassiano Housing Project," 2919 S. Laredo and Hamilton, San Antonio, Texas. Painted 1979. Moctezuma sees the arrival of the Spanish conquistadores. Note historical point—painted by contemporary Chicano artist.

9. Untitled. "Cassiano Housing Project," 2919 S. Laredo and Hamilton, San Antonio, Texas. Painted 1979. Historical notation of what the conquistadores looked like during conquest.

10. Untitled. "Cassiano Housing Project," 2919 S. Laredo and Hamilton, San Antonio, Texas. Painted 1979. Historical documentation of the meeting of two cultures and their leaders. Note all murals painted in the Cassiano Housing Project can be found at S. Laredo and Hamilton; however, the following streets run between these murals: Merida, Nicolas, S. Lino, S. Saltillo, Angelita, Jean, Laredo, Loma Vista, Potosí, Hidalgo, Tampico, S. Carlos, and Chihuahua.

11. Untitled. Mario's Restaurante, corner of Matamoros and S. Pecos. (inner entrance). Painted in 1973-1976. San Antonio, Texas. Not a mural but a painting that requires documenting. Artist unknown during this research.

12. Untitled. Mario's Restaurante, corner of Matamoros and S. Pecos. (inner entrance). Painted 1973-1976. San Antonio, Texas. The conquest of Mexico was not without violence. Note Cuauhtemoc being tortured as conquistadores seek gold.

13. Untitled. Pan American Recreation Center. Austin, Texas. Painted between 1974-1978. Located in the area around the 3000 block, east side. Shadows are actual *moon goddess*. Painting by Raul Valdez.

14. "Prometheus." Fresco by Jose Clemente Orozco. Wall of Pomona College Refectory, Claremont, California. Painted in 1930. Note influence of Orozco on Raúl Valdez, who is a present-day Chicano artist—ideas seem to be originating from this powerful artist.

15. "March of Humanity." Fresco. Olympic Stadium, Mexico City, Mexico. Note figures are the same as those painted on the Pan American Recreation Center, with similar treatment, style, and form.

16. "Departure of Quetzalcoatl." Jose Clemente Orozco. Painted 1932-1934. Dartmouth College, Hanover, New Hampshire.

17. Diego Rivera's "Emiliano Zapata" at Cuernavaca, Mexico.

18. Untitled. Diego Rivera, 1923-1928. Secretariat of Public Education, Mexico City.

19. "Workers United." Fresco. Diego Rivera, 1923-1928. Secretariat of Public Education, Mexico City.

20. Untitled. Pan American Recreation Center. Painted between 1974-1978. Located in the area around the 3000 block, east side, Austin, Texas. Emphasis on Hidalgo as well as on the past.

21. Untitled. Pan American Recreation Center. Painted between 1974-1978. Located in the area around the 3000 block, east side, Austin, Texas. Note figure of Orozco's.

22. Untitled. Pan American Recreation Center. Painted between 1974-1978. Located in the area around the 3000 block, east side, Austin, Texas. Note figure of Orozco's.

23. Untitled. Mario's Restaurante, corner of Matamoros and S. Pecos. (inner entrance) Painted in 1973-1976. San Antonio, Texas. Slide is intended to emphasize the word "protest."

24. Untitled. "Cassiano Housing Project," 2919 S. Laredo and Hamilton, San Antonio, Texas. Painted in 1979.

Connection to present reform and Chávez.

25. Untitled. Mural, planned and executed by the art students at El Sereno Junior High School, Los Angeles, California. Gene F. Mathes, art teacher. Mural exhibits background as noted by Cuban flag.

26. Untitled. Pan American Recreation Center. Painted between 1974-1978. Located in the area around the 3000 block, east side. Hero figure "Emiliano Zapata." Artist Raúl Valdez, Austin, Texas.

27. Orozco's most searing murals, the well-fed rich amuse themselves by watching the workers brawl. Secretariat, Mexico City, Mexico. Note: Diego Rivera lived in Guanajuato, Mexico.

28. Untitled. Diego Rivera, 1923-1928. Secretariat of Public Education,Mexico City.

29. Antonio Garcia, "Virgin de Guadalupe," 1946-1947. Fresco. Sacred Heart Church at 1308 Comanche, Corpus Christi, Texas.

30. Untitled. "Cassiano Housing Project," 2919 S. Laredo and Hamilton, San Antonio, Texas. Painted 1979. Small figure representative of General Pershing vs. Francisco "Pancho" Villa.

31. Untitled. "Cassiano Housing Project," 2919 S. Laredo and Hamilton, San Antonio, Texas. Painted 1979. "El Grerto." At this point, student might read literary writing of Gonzales, "I Am Joaquiin."

32. Untitled. "Cassiano Housing Project," 2919 S. Laredo and Hamilton, San Antonio, Texas. Painted 1979.

Diez y Seis de Septiembre

"El diez y seis de Septiembre" commemorates the beginning of the struggle by the Mexican people to secure their freedom from Spain. Events were highlighted by the "Grito de Dolores" in which Padre Miguel Hidalgo called for an end to Spanish tyranny. Although the grito is recalled as "Viva Mexico," Hidalgo's words were actually "Muerte a los gachupines!"

For Hidalgo personally, the impetus for revolt was partially a result of the closing down of his wine-making company. Spanish government administrators, in an attempt to secure more income for the crown, had chosen to close the native wine-making distilleries in order to be able to import Spanish wine. Beyond his personal economic basis for outrage, Hidalgo had the consciousness of a man well versed in Rousseau, Hobbes, and other European and American intellectuals of his day. He was able to stir the masses (largely mestizos) to rebel and led a charge against Mexico City during which the granary was burned down. The battle is as significant as the battle of Bunker Hill is to Anglo Americans. Hidalgo's forces were victorious; in the ensuing confusion, however, Hidalgo retreated, believing he had been defeated. He was pursued by Iturbide (who later became Emperor of Mexico) and Santa Ana, and ultimately was captured and shot.

The contemporary significance of the 16 de Septiembre for Mexican Americans and Mexicanos is the recollection of a collective effort by the common people to resist aristocratic tyranny and to reclaim what was properly theirs. This recognition is part of the collective awareness of the historical and cultural bases that Mexican Americans share with Mexicanos.

For Mexican Americans, the celebration provides an opportunity for the creative manifestation of the Mexican American experience in this country and reaffirms the context of that experience. Through music, danza, poesia, and other artistic interpretations of Mexican American culture, we are able to more clearly envision our development as a people and our role as a bridge between North and South Americans, and our natural alliances to the indigenous peoples of continental America, including our own native American population.

Inés Tovar

34. Untitled. "Cassiano Housing Project," 2919 S. Laredo and Hamilton, San Antonio,Texas. Painted 1979. Juárez was a full-blooded Zapotec Indian.

35. Untitled. "Cassiano Housing Project," 2919 S. Laredo and Hamilton, San Antonio, Texas. Painted 1979. Separation of France.

36. Untitled. "Cassiano Housing Project," 2919 S. Laredo and Hamilton, San Antonio, Texas. Painted 1979. Note: Most Chicanos were Catholics—tradition changing. Why?

37. Untitled."Cassiano Housing Project," 2919 S. Laredo and Hamilton, San Antonio,Texas. Painted 1979. Suggestion: Student might research importance of the Treaty of Guadalupe-Hidalgo, February 2, 1848, which guaranteed the Mexicans that citizens would retain all land grants, right to vote, etc.

38. Map of Chicano movement into the Southwest.

39. Untitled. Pan American Recreation Center (south wall facing 3rd Street.)

40. Metz Recreation Center. Corner of Pedernales and Canterbury, Austin, Texas (inner wall). Artist: Garcia. Three races—note contemporary figures. Artist: Pete Castillo.

41. Metz Recreation Center. Corner of Pedernales and Canterbury, Austin, Texas (inner wall). Artist: Garcia.

42. Untitled. Painted between 1974-1978. East 2nd about 2400 block, Austin, Texas.

43. Untitled. painted between 1974-1978. East 2nd about 2400 block, Austin, Texas.

44. Untitled. "Cassiano Housing Project," 2919 S. Laredo and Hamilton, San Antonio, Texas. Painted 1979.

45. Untitled. Painted between 1974-1978. East 2nd about 2400 block, Austin, Texas.

46. "A Mexican worker builds toward the world of the future," by Juan O'Gorman, Mexico City, Mexico.

47. Untitled. Alazan Courts, 1011 S. Brazos and S. San Jacinto, (also Mérida)

48. Untitled. "Cassiano Housing Project," 2919 S. Laredo and Hamilton, San Antonio, Texas. Painted 1979.

49. Untitled. Montezuma and S. Jacinto. Artist: Esteven Adame, 1602 Colima.

50. Unknown.

51. Untitled. "Cassiano Housing Project," 2919 S. Laredo and Hamilton, San Antonio, Texas. Painted 1979. Involvement in and of the church.

52. Para El Mercado (For the Market). Mujeres Muralistas. 1975. Paco's Tacos, South Van Ness and 24th, San Francisco. This mural was commissioned by the owner of a food stand for the wall adjacent to his parking lot. It depicts in bright and luscious color a market day in the life of a tropical village.

53. Ernesto Palomino. Untitled. 1971 mural (outside wall) Tulare Street, Fresno, California.

54. Metz Recreation Center. Corner of Pedernales and Canterbury, Austin, Texas (inner wall). Artist: García.

55. Untitled. Artist: Raúl Valdez. Corner ofIH 35 and 1st Street. The Lincoln-Juárez Center, Austin, Texas. (Note: Since this article was written, the Lincoln-Juárez Center has closed.)

56. Untitled. Jack Frost. 1975. Valencia Gardens Housing Project, 18th and Lexington, San Francisco, California. Two hot air balloons rise out of a canyon, one decorated with the eagle insignia of the United Farm Workers and the other with the flag of Mexico.

57. Untitled. Pan American Recreation Center, painted between 1974-1978. Located in the area around the 3000 block, east side, Austin, Texas.

58. Untitled. Pan American Recreation Center. Painted between 1974-1978. Located in the area around the 3000 block, east side. Note: Wife of artist Raúl Valdez.

59. Untitled. Pan American Recreation Center. Painted between 1974-1978. Located in the area around the 3000 block, east side.

60. Untitled. Pan American Recreation Center. Painted between 1974-1978. Located in the area around the 3000 block, east side.

61. Rivera, Mexico City. Rivera was perfectly capable of painting tender scenes, as this small canvas of a mother and daughter shows.

62. Rufino Tamayo. "America." 1955-1956. Bank of the Southwest, Houston, Texas. Union of mestizo by two cultures—an all-important symbol for the Mexican American.

63. Untitled. Diego Rivera, 1923-1928. Secretariat of Public Education, Mexico City.

64. Untitled. "Cassiano Housing Project," 2919 S. Laredo and Hamilton, San Antonio, Texas. Painted 1979.

65. Untitled. Artist: Antastio Torres. Painted 1976. Located on East Guadalupe Street, San Antonio, Texas.

66. (Top) "Liberty and Education." Los Artes Guadalupanos de Aztlán. 1972. St. Francis Drive, Santa Fe. A powerful mural by a group of artists, several from one family, who came together in 1971 to commemorate the death of their brother.

(Bottom) Untitled. Los Artes Guadalupanos de Aztlán. 1971-1972. Santa Fe Janitorial Service Co-Op, 632 Agua Fria Street, Santa Fe.

67. (Upper left) "Hermano, por que." David López and the Arezona Mara gang. 1973. Maravilla Housing Project, Brooklyn and Mednik Avenues, Los Angeles, California.

(Lower left) Untitled. Carlito Gaegos. 1973. Estrada Courts Housing Project, Olympic Boulevard and Lorena Street, Los Angeles, California.

(Lower right) Untitled. Vatos del Maravilla. 1973. Four Square Auto Wreckers, 304 North Ford at Michigan, Los Angeles, California.

Note: This mural was designed and painted by the East Los Angeles gang.

68. Untitled. La Regeneración. 1972. City Terrace, Eastern Avenue and Comly Drive, Los Angeles, California.

69. (Lower left) Untitled. Toltecas en Aztlán. 1974. Balboa Park, San Diego, California. Converted water tank house office, workrooms, studios, and a theater.

(Upper right) "Dreams of Flight." David Botello. 1973. Estrada Courts Housing Project, Los Angeles, California. One of the joyous Chicano murals depits the artist's fantasies of flying from swinging on an old tree tire, to riding a winged horse, to astronauts landing on the moon.

70. "Latinoamérica." Mujeres Muralistas. 1974. Mission Model Cities, Mission and 25th, San Francisco. One of the murals painted exclusively by women.

71. Untitled. Bold Aztec totems stand as testaments to community determination in the San Diego barrio. The property beneath the bridge had been designated for a new highway patrol station. But residents had more aesthetic ideas, fought city hall and the statehouse, and won. Now the 7.9 acre site is a Chicano park.

72. Untitled. Bold Aztec totems stand as testaments to community determination in the San Diego barrio.

73. Untitled. Bold Aztec totems stand as testaments to community determination in the San Diego barrio.

74. Untitled. Art project in the Los Angeles area near San Fernando High School.

75. Untitled. Art project in the Los Angeles area near San Fernando High School.

76. (Upper left) Untitled. Joe Barrigan and Glenn Calzada, artists. Art project in the Los Angeles area near San Fernando High School. (Middle left side) Gilbert Navarro, artist. Age 18. Also Lorenzo Reyes, age 16.

77. Untitled. Gil Hernández. 1973. Estrada Court Housing Project, Olympic Boulevard and Lorena Street, Los Angeles, California.

78. Untitled. Toltecas en Aztlán. 1973-1974. People's Park, San Diego, California. Barrio residents were offended by the intrusion of a freeway into their neighborhood and responded by creating this outdoor art gallery.

79. "Ghosts of the Barrio." Wayne Healy. 1974. Ramona Gardens Housing Project, Los Angeles, California. Four vatos locos (street dudes) and their three ancestors. . . an American Indian, a Spanish conquistador, and Mexican of the revolutionary period ask the question, "Where do we go from here?"

80. Untitled. Pan American Recreation Center. Painted 1974-1978. Located in the area around the 3000 block, east

side, Austin, Texas.

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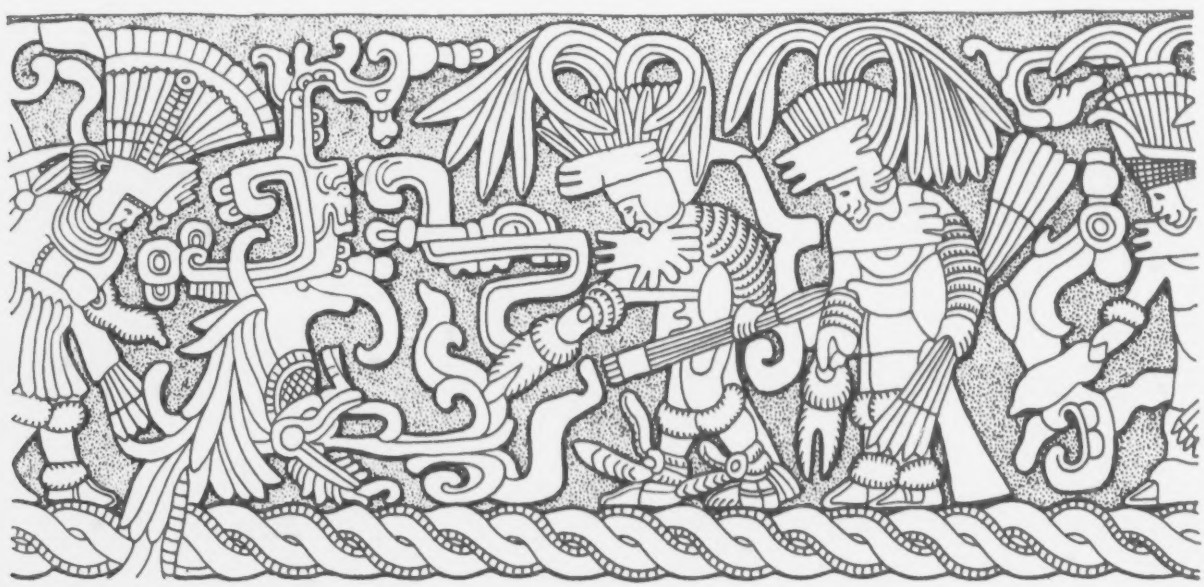

DIA DE LOS MUERTOS: A TEACHING UNIT FOR GRADES K-5

By Charlotte Hickman, Carver Cultural Center, Midland, Texas

The Mexican "Day of the Dead" is a celebration that mystifies and fascinates North Americans, who misunderstand its purpose and symbolism. In the United States, death is rejected and hidden, and North Americans are perplexed by the marriage of death and celebration in Mexican culture.

Ms. Hickman here initiates the student into an understanding of this important folk tradition of Mexico.

Purpose:

Goal:

To acquaint children with a selected tradition of Mexican folklore, Day of the Dead (Dia de los Muertos), through the use of activities designed to enhance students' awareness of cultures other than their own (ethnic literacy).

Objectives:

Students will be able to

1. Tell how the fiesta, Day of the Dead, is similar to Halloween after viewing slides of this celebration.
2. Individually participate in "hands-on making activities" relating to Day of the Dead celebration.
3. Physically participate as a group in a role-play situation relating to Day of the Dead celebration.

Scope:

Topic—Day of the Dead (Dia de los Muertos)

Arrangement—Lesson plans

Lesson plan 1 consists of the following: The teacher will introduce and show slides of Day of the Dead celebration. Responses will be initiated from the students using a suggested list of questions. Similarities and differences in the Day of the Dead and Halloween will be solicited from the students.

Lesson plan 2 consists of the following: Previously prepared learning centers. The teacher will explain specific group activities and divide the students into small groups. They will work, rotate, and complete their activities.

Lesson plan 3 consists of the following: Teacher and students prepare room for a role-play picnic at the cemetery. Activities prepared by the students in lesson plan 2 will be used at this time. The unit concludes with teacher questions and student responses from a suggested list of questions.

Materials Developed:

For lesson plan 1—a suggested list of questions found in the plan itself for lesson 1. A set of 29 slides is included in the teaching unit, and the information for them is found in the Appendix.

For lesson plan 2—activity sheets with materials and instructions are included in the Appendix.

For lesson plan 3—materials for this plan can be easily acquired by the individual teachers using this unit. A tape cassette of mariachi music is included with the unit.

Instructions for use in the classroom:

This unit has been developed for grades K-5 multicultural, multidisciplinary social studies programs. This unit may be used in a large or small group setting.

Unit: Day of the Dead (Dia de los Muertos)

Audience:

Grades K-5, multicultural, Spanish and social studies programs

Rationale:

For children to be acquainted with a selected tradition of Mexican folklore, Day of the Dead (Dia de los Muertos), through the use of activities designed to enhance students' awareness of cultures other than their own (see James A. Banks, "Cultural Pluralism and the Schools," *Educational Leadership* 32, no. 3 [December 1974], for discussion of "ethnic literacy").

Background Information: (See Appendix)

Objectives:

Students will be able to:

1. Tell how the fiesta, Day of the Dead, is similar to Halloween after viewing slides of this celebration.
2. Individually participate in "hands-on making activities" relating to Day of the Dead celebration.
3. Physically participate as a group in a role-play situation relating to Day of the Dead celebration.

Concepts and Terms:

Folklore—A traditional custom that has been preserved orally and unreflectively among a particular group of people.

Fiesta—An annual community celebration of some very special event.

Zempoalxochitl—Bright, orange flowers similar to marigolds.

Calavera—A skull.

Ofrenda—Offerings of foods, flowers, and other special items prepared for the deceased loved ones.

Pan de muertos—Bread made in the form of a skull and crossbones or in the shape of men and women or animals and dressed in garments of colored icings.

Pulque—A native drink of Mexico.

Generalization:

Different people have traditional ways of celebrating holidays. This teaching unit stresses a comparison of Halloween and Day of the Dead. However, a teacher might extend this comparison to other holidays in other countries.

Skills:

Creative dramatics

Arts and crafts

Evaluation Methods:

Objective 1 will be evaluated by teacher's oral questioning and observation.

Objective 2 will be evaluated by student performance and teacher observation.

Objective 3 will be evaluated by teacher's oral questioning and observation.

Materials:

See lesson plans 1, 2, and 3.

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Film:

Day of the Dead by Ray and Charles Eames

Museum of International Folk Art, P. O. Box 2087, Santa Fe, NM 87501.

Consultants:

Argelia Krohn, Roosevelt High School, San Antonio, TX.

Belle San Miguel, San Antonio Independent School District, San Antonio, TX.

Cassette Tape:

Viejas, pero Buenas Canciones, La Leyenda del Indio by Isidra López, no. 2LP-1049.

Slides:

For slide information, see Appendix.

Lesson Plans

No. 1

Behavioral Objective:

Students will be able to tell how the fiesta, Day of the Dead, is similar to Halloween after viewing slides of this celebration.

Materials:

Slide projector

Slides 1-29 (see Appendix for listing)

Procedures:

1. Teacher gives introduction, using background information (see Appendix).
2. Teacher shows slides 1-29.
3. Teacher initiates responses from students using this suggested list of questions.
   a. What do you see in these pictures?
   b. Do you use the things in the pictures?
   c. When do we use these things for a party or celebration?
   d. How do these pictures make you feel?
   e. May we have a party, celebration, or fiesta?
4. Teacher stresses in discussion the differences and similarities of Halloween and Day of the Dead celebrations.

Evaluation:

Teacher will observe student participation while viewing and discussing the slides; oral questions during discussion.

No. 2

Behavioral Objective:

Students will be able to participate individually in "hands-on making activities" relating to Day of the Dead celebration.

Materials:

Prior to class, teacher prepares learning centers (see Appendix for materials).

1. Bread dough candlestick holder
2. Tissue paper flower
3. Cut tissue paper design
4. *Guitarrón*
5. Stick mask
6. String skeleton puppet
7. Cemetery wall mural mural
8. *Pan de muertos*

Procedures:

1. Teacher explanation
2. Teacher divides students into small groups.
3. Students work in centers and rotate to other centers.

Evaluation:

Teacher will observe and question students while they participate in the above activities. The quality of the students' work will not be evaluated.

No. 3

Behavioral Objective:

Students will be able to participate physically as a group in a role-play situation relating to Day of the Dead celebration.

Materials:

Prior to class, teacher prepares room for role-play situation.

1. *Mariachi* music tape
2. Blanket spread for picnic
3. Cemetery wall mural
4. Paper plates and napkins
5. Each child has basket of items made during lesson plan 2 activities time.

Procedures:

Teacher gives directions for the role-play picnic in the cemetery.

1. Students place tissue paper flowers on the wall mural.
2. Students place their bread dough candlestick holders in front of the picture they drew on the wall mural from lesson plan 2 activities.
3. Students play *guitarrón* to the *mariachi* music.
4. Students play with stick masks and string skeleton puppets.
5. Students and teacher eat *pan de muertos* together.

After role-playing teacher initiates responses from students using this suggested list of questions.

a. Why are we having a picnic?
b. Can this be a happy time?
c. What makes this a happy time?
d. Do we have a party with skeletons and skulls?
e. How do you feel at a fiesta, party, or celebration for the dead?

Evaluation:

Teacher will observe students while they participate in the role-playing situation; oral questions after role-playing.

Appendix

Background Information:

In Mexico there is an important two-day Indian religious fiesta celebrated during November. November 1 is All Saints' Day (Día de Todos los Santos). November 2 is All Souls' Day or Day of the Dead (Día de los Muertos). These two days are considered one fiesta and will be called, for the purposes of this teaching unit, Day of the Dead.

Even though the occasion is to honor the dead, it is not so solemn an occasion as its name would indicate; for the most part it is a joyous fiesta. It is believed that the deceased deserve a vacation as much as the living, so once a year the dead return to earth in spirit to join in the family fun and partake of delicious dishes prepared especially in their honor.

On October 31 altars are set up in the homes. On this night special *ofrendas* are set out for the little children who have died. The altars are decorated with candles and bright orange zempoalxochitl and laden with sweets and toys for the returning souls of the young ones.

On the following night the people continue to make their *ofrendas* for the departed family members. The altar that honors all other dead people is adorned with favorite foods such as pan de muertos. Pulque, fruits, flowers, paper ornaments, incense, and a candle for each soul adorns the altar.

On the second day, November 2, people travel to the cemeteries to decorate the graves of their loved ones. The graves are adorned with flowers, candles, and food. Vendors of candles, favorite foods, and toys surround the cemeteries, and at many graves there is a feasting group of people.

Halloween as it is celebrated in the United States is not as familiar in Mexico; however, the belief is prevalent during Day of the Dead that it is a night when ghosts and spirits are abroad. *Calaveras* and skeletons are the motifs for the candy sugar skulls and pastry goodies leering from the bakeshop windows. Street vendors sell toys for the children. These may be skeletons with clay skull heads and jointed legs, which dance grotesquely, and little jack-in-the-box coffins from which a skeleton jumps when a string is pulled.

Even though a celebration such as Day of the Dead does not exist in the United States, a day to honor the dead is celebrated in the Southwest, where large numbers of Hispanic people live. For example, in the city of San Antonio, Texas, families honor their deceased loved ones by going to the cemeteries with baskets of food and bottles of the best wine to enjoy picnicking while listening to mariachi music.

Some of the information and activities for this teaching unit have been suggested by my Hispanic friends who have lived in Mexico and Texas. However, I have verified the authenticity of their suggestions by finding reference to such activities in the available literature.

Slides (available from local Education Service Centers)

Lesson Plan No. 2:

1. Sugar skull
2. Vessel with a skeleton
3. Funeral procession toy
4. *Calavera* of musician
5. *Calaveras* of man and woman
6. *Calavera* of woman
7. *Calavera* of man
8. Skeleton pin
9. Skeleton jumping jack
10. One-string skeleton puppet
11. Dog skeleton
12. Sugar skull
13. Papier-mache skeleton
14. Papier-mache over wire musician skeleton
15. Clay figure of old woman skeleton
16. Traffic policeman skeleton
17. Skeletons on altar
18. Musician skeleton
19. Musician skeleton
20. Sugar skull
21. Michoacán doll
22. Paper dolls
23. Decorated altar
24. Making a paper mask—skull
25. Skeleton musicians (mariachis) of wire
26. *Calavera* wire musicians
27. Skeleton coach
28. Mermaid, pig, hare, and skull
29. Papier-maché skeletons

Slides 1-2

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Slides 3-16

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Slides 17-20

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Slides 21-29

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Bread Dough Candlestick Holder

The following is an example of crafts that are frequently made and sold in the Mexican markets for Day of the Dead celebration. Miniature flower arrangements on candlestick holders are made from this dough.

Materials:

5 slices of white bread, crust removed
5 teaspoons of Elmer's glue
1/2 teaspoon of liquid detergent

For color, mix vegetable dye or tempera paint into dough. Or, paint the finished, dried items with oil, acrylic, or water colors.

Instructions:

1. Crumple bread and mix with glue and liquid detergent.
2. Stir with a spoon and then knead the mixture with hands until the dough no longer feels sticky.
3. To roll out dough, flatten it on wax paper with a rolling pin.
4. Use toothpicks, bottle caps, wire, or cookie cutters to make flowers on the dough.
5. Cut shapes using scissors rather than a knife.
6. Shape or roll out candlestick holder.
7. Use glue to attach flower parts to the candlestick holder.
8. Allow items to dry on wax paper for about 12 hours or longer, depending on the thickness of the items.
9. To prevent shrinking, brush items with a solution of water and glue.
10. When the items are completely dry, apply a few coats of varnish or lacquer. This will protect the items and give them a nice, shiny finish.
11. Paint candlestick holder and place candle in holder.
12. Put any unused dough into small baggies, seal, and keep cool in refrigerator to be used at a later time.

Tissue Paper Flowers

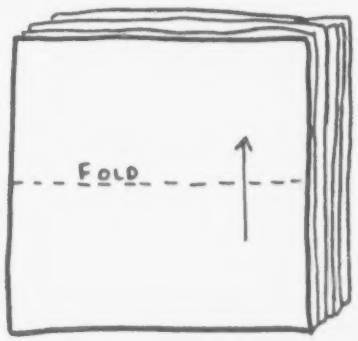
The following is an example of the marigolds (zempoalxochitl, or flowers of the dead) used to decorate the altars and cemeteries in Mexico for Day of the Dead celebration.

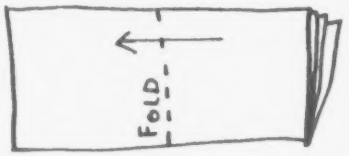
Materials:

Orange tissue paper squares (5 to 10 inches)
Pipe cleaner or thin wire
Green tape

Instructions:

1. Make a stack of five tissue paper squares.
2. Keeping the stack together, fold the squares two times to yield a smaller square.
3. Cut a pointed shape using the closed corner as the base of your square.
4. Unfold the pointed shape to look like the diagram, and place a staple in the middle of the flower.
5. Begin at the top of the tissue stack and lift and crimp to the center, one layer of tissue at a time.
6. Do step five with each layer of tissue. Squeeze near the staple.
7. To mount the flower, fasten the bottom layer of tissue around the piece of thin wire or pipe cleaner and cover the tissue and wire with green tape.Tape or glue tightly.





Cut Tissue Paper Designs

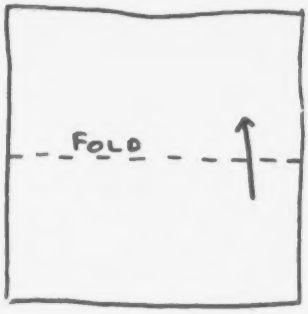
The following is an example of one type of decoration frequently used in Mexican restaurants and markets during Day of the Dead fiesta.

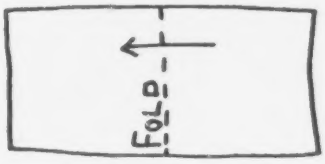
Materials:

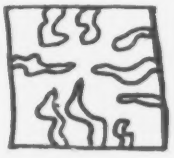
Thin paper
Glue
Colored paper

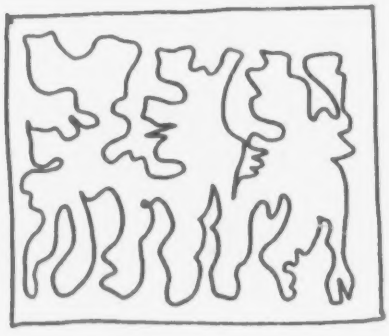
Instructions:

1. Fold thin paper into a square.
2. Cut many different small shapes into the square.
3. Carefully unfold the paper.
4. To mount the tissue paper design glue design on colored paper.









Guitarrón

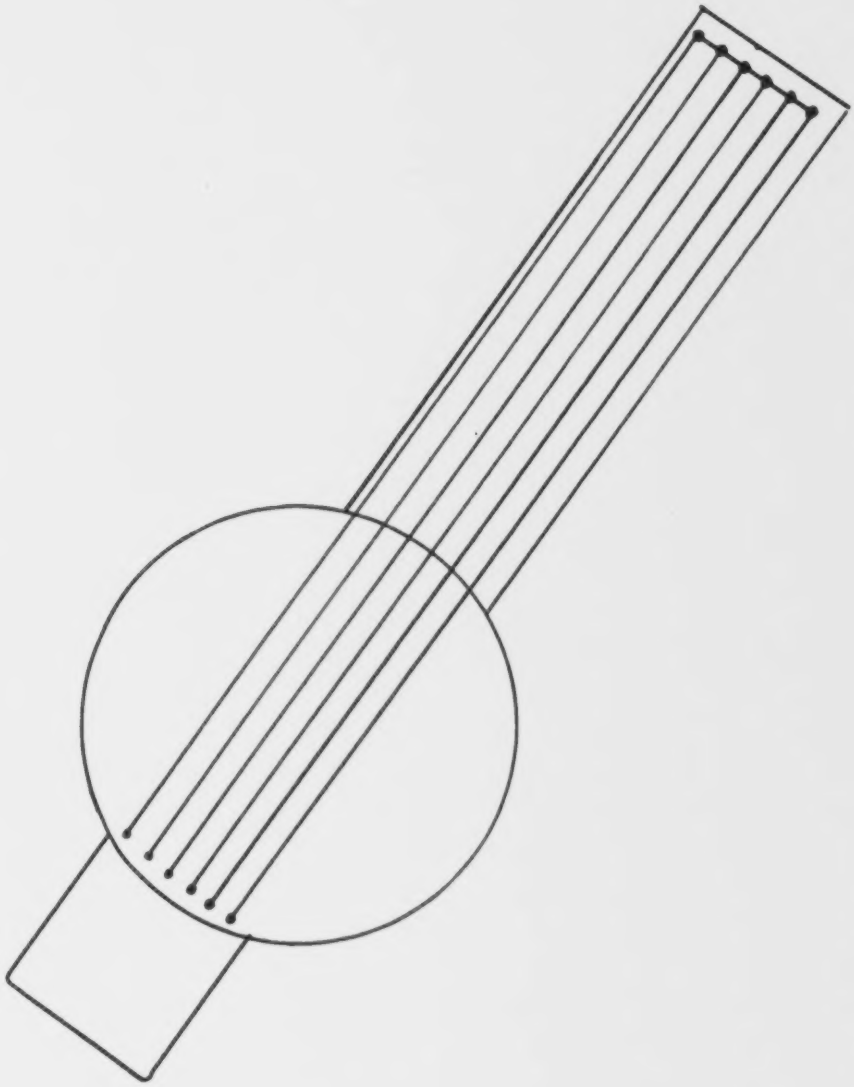
The following is an example of a popular instrument played in a mariachi at the cemeteries during Day of the Dead fiesta.

Materials:

Foil pie pan
Nails
Hammer
3 inch by 24 inch board

Instructions:

1. Nail a foil pie pan to a 3 inch by 24 inch board.
2. Hammer six nails on each end of the board.
3. String rubber bands down the length of the guitarrón and fasten them to the nails.



Masks

The following is an example of masks used during Day of the Dead celebration. Children wear these grotesque but humorous masks or hold them high in the air on a stick. The masks are made from wood, tin, papier maché, or cardboard.

Materials:

White paper plates
Glue
Scissors
Felt-tip markers
Pencils
Stapler
Tape
Balloon stick

Instructions:

1. Draw on paper plate with felt-tip markers.
2. Cut pieces from other paper plates or colored paper.
3. Glue or staple pieces to the central plate.
4. Darken in the appropriate areas to give depth to the face.
5. Tape a 17-inch balloon stick down the center back of the central plate.

Stick String Puppets

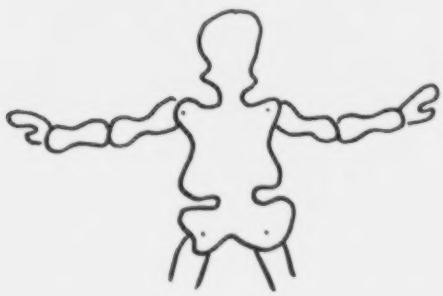
The following is an example of one type of toy frequently sold in Mexican markets for the celebration of Day of the Dead. The toys are hand carved from wood.

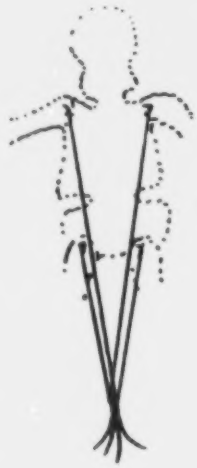
Materials:

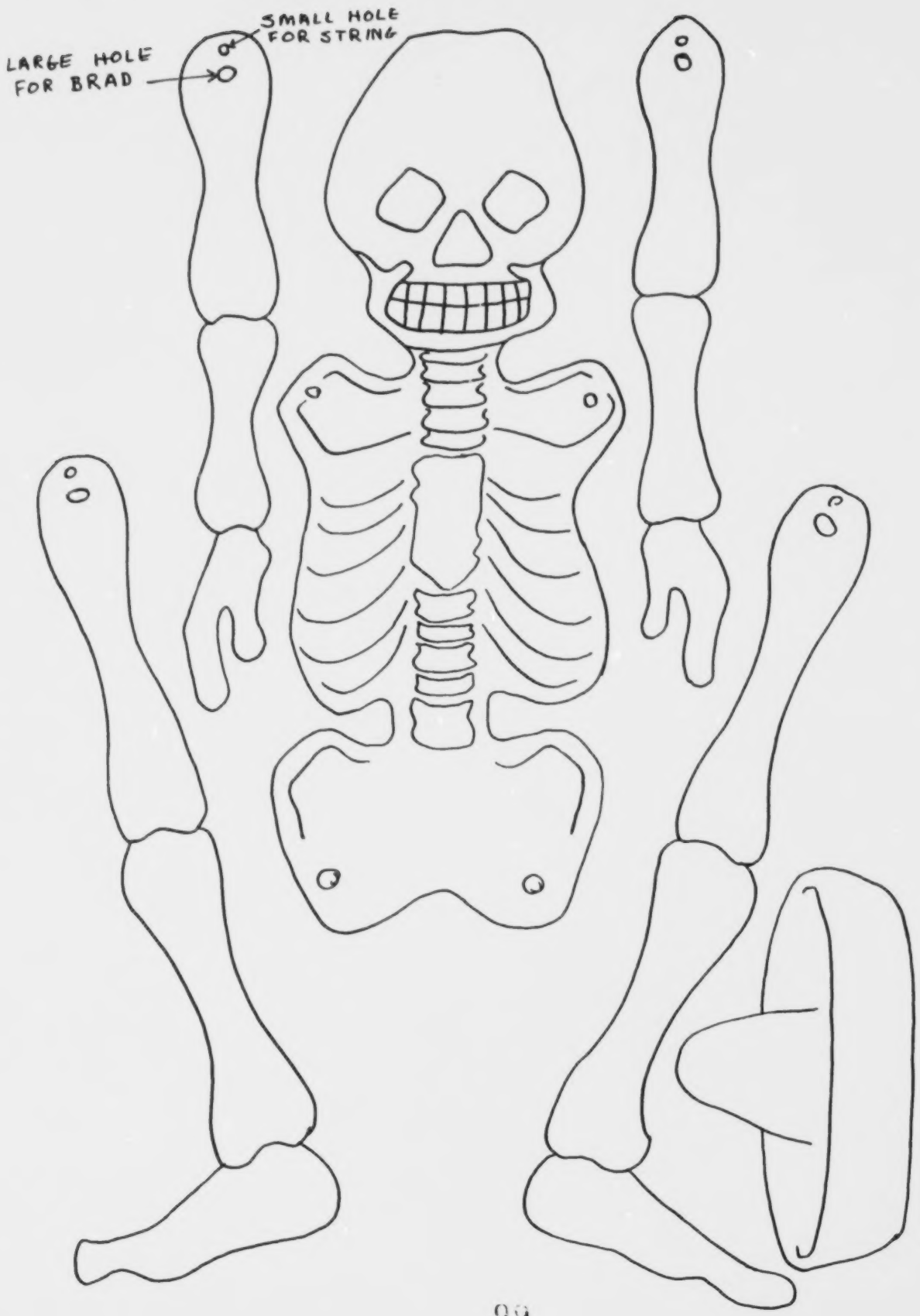
Tagboard
Small brads
Markers
Balloon stick
Fishing twine

Instructions:

1. Use the pattern and cut out the puppet parts from tagboard.
2. Attach the arms and legs with the smallest size brads through designated holes.
3. Glue a 17-inch balloon stick down the center of the back of the puppet.
4. Cut two pieces of twine 13 inches and two pieces 10 inches.
5. Puncture a very small hole (on the dot) at the top of each arm and leg.
6. Thread and tie the longer pieces of twine through the arm holes and the shorter ones through the holes of the legs.
7. With the arms and legs in a parallel position with the body, tie all four strings together three inches from their ends, keeping an even tension on all of them.
8. Pull the strings and legs and arms jump. (Note: If the arms or legs don't rotate, loosen the brads a little to allow the parts to move freely.)






SMALL HOLE
FOR STRING
LARGE HOLE
FOR BRAD

Cemetery Wall Mural

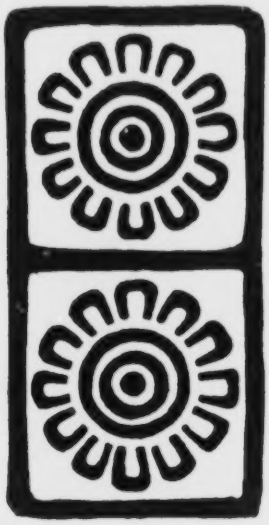
The cemetery is where the occasion to honor the dead is celebrated in Mexico during Day of the Dead fiesta. Families honor their deceased loved ones by going to the cemeteries with baskets of food and bottles of the best wine to enjoy a picnic.

Materials:

Large white paper
Colored chalk
Acrylic or water colors

Instructions:

1. Tape paper on wall.
2. Draw with colored chalk or water colors items in a cemetery, such as tombstones, trees, and flowers.



Pan de Muertos

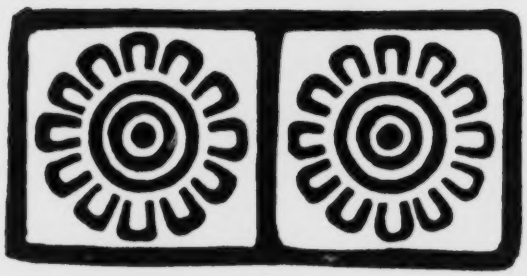
This is a special bread prepared for Day of the Dead fiesta. The bread is taken to the cemetery or placed on the altar in the home.

Materials:

1/2 cup milk
1/4 cup butter
1/4 cup sugar
1/2 teaspoon salt
1 envelope dry yeast
2 eggs
2-1/3 cups unsifted all purpose flour
1/2 teaspoon cinnamon

Instructions:

1. Bring milk to scalding. Remove from heat and stir in butter (in small pieces), sugar, and salt. Let cool.
2. In a bowl, mix yeast with 1/4 cup warm water. Let stand about 5 minutes. Add milk mixture, 1 whole egg, 1 egg yolk, and flour. Blend well. Place dough on a well-floured board and knead until smooth and velvety, about 5 minutes. Place in a bowl, cover, and let rise in a warm place until doubled (takes about 1-1/2 hours). Knead again on a floured board to expel air bubbles.
3. Cut off a 1/3-cup-sized piece of dough. Set aside. Divide remaining dough in 3 equal parts. Shape each into a rope about 12 inches long. Braid ropes together, pressing ends to hold securely. Place on a greased baking sheet and join ends firmly to make a wreath. Divide reserved dough in half. Shape each portion into a bone. Cross bones on top of wreath.
4. Cover lightly and let rise in a warm place for about 30 minutes or until puffy looking. Brush gently with 1 slightly beaten egg white. Mix cinnamon and 2 teaspoons sugar, sprinkle onto loaf, avoiding the bones. Bake in a 350-degree oven for about 35 minutes or until richly browned. Cut in wedges. Serve warm with butter.



Section II

The Musical Heritage of Latin America

THE STUDY OF LATIN AMERICAN FOLK MUSIC AND THE CLASSROOM

By Gerard Behague, chairman, Department of Music, University of Texas at Austin

The field of ethnomusicology concerns itself essentially with nonwritten musical traditions and attempts to integrate musical expressions of a given culture or community group with the whole cultural complex of that group. Consequently, it relies on both musicological and anthropological perspectives in its approach. It seeks to explain not only the structure of the musical product of a given society but also all elements—ethnic, social, and historical—that combine to establish the uniqueness of that product. To use Charles Seeger's terminology, ethnomusicology is concerned with the analytical study of the process of variation of a musical text, on the one hand, and the social context of music making, on the other. The context is related to questions of musical behavior that reflect the complexities of the social organization of a given group or community. Because we have learned from cultural anthropologists that any substantial change in the organization of a society (or segment of it) is eventually reflected in the inheritance, cultivation, and transmission of such traditions as those of folk music, we can assume that a folk music is, in essence, "a summary of the way of life of a culture community," specifically, of the cultural values of that community. Ethnomusicologists like to think that music, however conceived among the various cultures of our planet, is a universal phenomenon much like language, in many ways. In addition, we firmly believe that because of its internally redundant nature, music is perhaps the most highly structured expressive behavior of man. As a means of nonverbal communication, music is one of the most powerful tools of man's self-expression, self-assertion, and self-awareness in relationship to his cosmic dimension and worldview. It also operates as a strong agent of social cohesion, whether in terms of social classes, cultural, or racial identity. Without belaboring the point, there are clear benefits in introducing Latin America's folk and popular music into social studies, music, and bilingual education.

The ethnomusicologist's areas of activity have been focused traditionally on research, both in the field and in the laboratory. Only recently have we become aware of the need for an applied ethnomusicology that can operate at several levels, from internationally and nationally funded projects (UNESCO, American Folk Life Center, National Education Association, States' Arts Commissions) to educational and curriculum matters such as those proposed jointly by the College of Music Society, Music Educators National Conference, and the Society for Ethnomusicology. The potential success of an applied ethnomusicology is in the hands of college and precollege educators.

We do not restrict our area of applicability to music educators alone. Besides its obvious ties to education and musical creations, ethnomusicology includes such relevant topics as the study of the relationships between music, culture, and society; social functions of music; music as a communication system; and music as material folk culture. Teachers of language, social studies, and bilingual education should find in music a strong educational tool, a communication system that functions in ways analogous to language, yet frequently transcends language. In addition, they will find that musical expressions frequently reinforce linguistic expressions, and in the primarily multicultural student population with which they deal, what may not be understood at first through language might be more readily experienced through music because of the a priori nonsemantic loading of the latter. If we believe in natural cultural integration in a multicultural, highly industrialized society such as the United States today, we must realize that music is a resourceful element of the acculturative process. Successfully applied ethnomusicology appears to be the responsibility of educators and the result of meaningful dialogues between ethnomusicologists and educators. The present-day music of the minority student, its vernacular, indigenous roots and history, and its synchronic perspective represent, therefore, one of the major challenges for the educator.

Latin American musical reality can only be understood in relation to Latin American social stratification. To this stratification correspond three major corpora of music, which, for lack of better terms, we designate as folk or "traditional" music (music of the Indians and their descendants, music of the descendants of the various African cultures, music of the Iberian colonizers, and musics resulting from the various degrees of acculturation between them); the so-called art music, whose history reveals relatively strong dependence on European models; and the urban popular music, whose expressions overlap folk and art music, borrow from international trends, suffer from international or regional commercial pressure, and nowadays affect the majority of people in a given area. To a great extent this stratification has created in Latin America a phenomenon that has been called "musical alienation," whereby sociocultural ethnocentrism has prevented real interaction of musical experiences and stimulation between the members of the social classes represented by the three music corpora.

Such a situation has greatly influenced music curricula sponsored by official music institutions, whether in colleges and universities with music programs, in professional schools (such as conservatories) or, particularly, in elementary and secondary schools. Traditionally, a cultural gap between the stratified music repertories has frustrated the communication and knowledge of the characteristics of each of the three repertories. This gap has prevented in part the proper exposure of art-music works in the community at large (this music is frequently transmitted in a paternalistic fashion according to the esthetic mandate of official

institutions or organs), and has inhibited professional musicians' and institutions' appreciation and knowledge of the folk musical expressions of the community at large. The predominance of European art-music repertory at the official institutional level of music learning (whether in colleges, conservatories, or public schools) has been the major cause of this musical alienation.

Ethnomusicology can help reduce the cultural gap and alienation by providing educators at collegiate and pre-collegiate levels with an adequate appreciation and knowledge of the Latin American plurality of vernacular musical idioms and, through them, of the authentic values of Latin America's cultural identity. The awareness of this plurality can only be achieved by knowing and teaching the most diversified music repertories and expressions that the various countries have to offer. Ethnomusicology offers the necessary elements for this integrated approach: authentic indigenous music repertories, the collection and study of indigenous musical instruments, meaningful analyses of native musical styles and structures, and meaningful study of sociocultural contexts for music making.

The situation of musical alienation in Latin America is pertinent (with some modification) to the U.S. situation, particularly in relation to the musical alienation of U.S. minorities. In a bilingual, bicultural environment, an effective mode of musical communication will have to be bidirectional and effectively established through the knowledge of music repertories stratified here in minority, ethnic, or racial terms. Cultural integration will never be achieved without bimusicality, where it exists. Too few music educators have been trained in the real facts of life, the reality of cultural and generation gaps. Music in the classroom is generally not selected from across these gaps, and the negative result is that most students are not involved in a meaningful musical experience. American children of so-called minority communities live in two cultural dimensions, equally stressed in their homes: one from the mass media, shared with their fellow students; the other from their origins, shared with their parents and close friends. Music education tends to ignore both and often provides a further, frequently unrelated, musical culture presented as the "correct form" of music. In such cases a sense of identity loss and irrelevance results.

What does all of this mean for the music educator? The educator may justifiably feel that it is a hard, perhaps even hopeless, task to try to learn comprehensively the various musical cultures represented by the students. It takes years of training and exposure to learn to perform a foreign music proficiently. But the key word is "performance" or, to follow Mrs. Keenan's thoughts, the "singing" and not so much the "song." The educator can begin by creating at least an atmosphere of sensitivity and response to the musical practices of the minority cultures represented in the classroom, so that each student will, at the very minimum, come to realize that the music from his home and social surroundings is but one of the musics of the larger society in which he lives. At the same time, that student will develop a sense of respect for and perhaps even acceptance of a musical expression different from his own, since the latter is thought to be deserving of just as much attention.

Latin American folk and popular music is just as important in American schools as the Spanish language, if we consider that American children of Hispanic descent represent the largest of the minority groups. The folk and popular music of Latin America has obvious advantages over that of other minority groups (such as American Indians, and Afro-Americans, to a lesser degree), that is, its close historical and structural ties to Western European music. If a Mexican American child, for example, is asked to sing a song learned at home from the parents, that song will not sound too unfamiliar to Anglo or Afro-American classmates, in terms of its aural dimensions, because of the essentially mestizo nature of Latin American folk and popular music. This *mestizaje*, or hybridization, is not homogeneous throughout the Latin American continent, although a fairly large, stylistic common denominator can be assumed. Numerous folk-song genres and dance-music types from Mexico, Cuba, Puerto Rico, Venezuela, Colombia, Peru, Chile, and Argentina have a great deal in common, either in rhythmic or melodic structural principles. Their common Spanish heritage accounts for similar literary forms (the *copla* and *decima*, for example) or literary genres (such as the *romance*, the Spanish ballad type par excellence). That same heritage has given us a remarkably continuous tradition of folk dramatic representations with music, originating in the medieval Iberian catechetical theater (such as the battle of Christians and Moors), often transformed by missionaries to accommodate sociohistorical or mythical elements of native cultures (e.g., "danza de la conquista," Guatemala; *congadas, congos* of Brazil; or the *k'achampa* dance of Peru). Yet, most students of Latin American folk music have attempted to differentiate and separate its triethnic heritage.

We can indeed point out certain musical practices associated with Indian populations either in Mexico and Central America or Peru. First and foremost would be instrumentation and specific performance practice. For example, the pipe and tabor performing combination (with flutes as melodic instruments and drums as accompaniment) is remarkably homogeneous throughout Amerindian populations in Central and South America. Vocal style stressing loudness, high-pitch, and clarity is very frequent, and these sound qualities were also preferred by Mesoamerican Indians at the time of the Conquest.

The Hispanic side of Latin American folk music is so obvious that we generally take it for granted. Tonal and modal, often symmetrical melodies, harmonic practices, *rasgueado* (strumming) and *punteado* (picked) guitar performing practices, and a generally ringing vocal production in sung poetic forms come from the Iberian heritage.

The African stylistic and cultural derivation of some musics of South America and the Caribbean is seen in the

close relationship of music and religion, the personification of musical instruments (drums are often sacred instruments), the inseparability of music and dance (in both ritual and secular contexts), the common responsorial singing practice, and specific melodic and rhythmic traits.

This generalization, however, does not mean that anything in Latin American folk music is easily classified according to its Amerindian, Afro-American, or Hispanic (*criollo*) roots. We face, on the contrary, a fairly complex continuum that may emphasize any one of those derivations, depending on the particular ethnohistory, political, or social history of a given cultural group. Musical elements, the various components of an instrumental ensemble, and vocal stylistic features do in actuality reflect that continuum. The Guatemalan ensemble of marimba, *chirimía*, and *tun*, which specializes in the performance of *son chapín*, is a case in point. In this ensemble, each instrument comes from a different tradition: the *tun* of pre-Columbian Indian origin (a slit drum-type of Mayan derivation), the *chirimía* (an oboe-like instrument of Spanish origin), and the marimba (of African ancestry). The *son chapín*'s melodic shape is as a whole remarkably European, but also very characteristic of ladino (mestizo) expression of Guatemala.

Black African elements of music making remain very strong in many parts of the Caribbean and South America. Both in sacred and secular rituals, we find the intimate relationship between ritual music and dancing. Among the numerous examples of such dance music available, the Panamanian *tuna* is quite telling. The *tuna* is truly a *tamborito*, Panama's national dance, which exhibits African-related choreographic and musical traits. *Tuna* is the term used when performed in street parades or *camparsas*. The African musical quality of the *tuna* is clearly reflected in the performing forces and style (*caja* [snare drum], *repicador* and *pujador* [cone-shaped, single-headed drums], *tambora* [double-headed], female soloist [*cantadora alante*], and chorus in call-and-response pattern, and in its multilayered, polyrhythmic activity).

The rich heritage of Iberian string instruments is, of course, present in all of Latin America, but perhaps the greatest variety of string music is found in Mexico and the Andean nations. The Colombian *bumbuco*, for example, is frequently accompanied by the *tiple*. The *tiple* belongs to the guitar family but is smaller than the classical guitar; it has twelve strings (grouped in four courses), and is performed in typical strumming, or *rasgueado* style. Although the modern *bambuco* is thought to be primarily of urban extraction, the *coplas* of its rural counterparts, the *sanjuanero* and the *rajaleña*, often reveal picaresque content. What is typical of the *rajaleña-bambuco* and quite common in several mestizo musical forms is the disjunct rhythmic relationship of melody (or vocal line) and accompaniment, specifically the typically Andalusian ambiguity between duple divisions of the melody and triple metrical structure of the accompaniment.

Several mestizo dance forms of the Andean area reveal the strongly pre-Columbian Indian musical practice, either in terms of instrumental combinations or in certain types of melodic organization. The whole complex of the Peruvian and Bolivian *huayno* is one such form, with its Ecuadorian equivalent, the *sanjuanito*. Here panpipes (*rondadores*) and vertical, whistle-type flutes (*pinguillos*) of Indian derivation combine with guitars and voices performing in a typical Iberian folk polyphony and a highly acculturated vocal style.

Although the Indians knew no string instruments before the Conquest, they and the mestizos made the harp, the *charango* (derived from the Spanish *vihuela*), and in northern South America and the Caribbean the *cuatro*, their most typical string instruments. Among many other forms in which string instruments appear, the *cuatro* and the harp join in the *joropo*, Venezuela's national dance. The *joropo* reveals a polyrhythmic structure that results from different accentuations in the harp, *cuatro*, and maracas parts, and from the clearly Hispanic-American mestizo metric ambiguity of 2 X 3, (hemiola) reinforced by syncopated accompanimental patterns.

Other well-known social dances, alternating duple and triple rhythmic figures, are those derived from the old Peruvian *zamacueca*, which gave us the modern *cueca* (of Chile and Bolivia), the Argentine *zamba*, and the Peruvian *marinera*.

The Bolivian *cueca* is the typical social dance of the mestizos and has also been extensively cultivated by urban popular musicians. It is often performed with the accompaniment of *quenas*, *charangos*, guitars, *bombas*, and voices, again in folk parallel polyphony. As a song type, it structurally denotes a strongly European format.

The African musical importance of certain Brazilian musical genres has been stressed and perhaps even overemphasized. Yet there is little doubt that the national dance of Brazil, the *samba*, owes a great deal choreographically to certain round dances of Angola and the central African Congo basin. Modern *sambas*, which include many varieties, both musically and socially, retain some elements of the old folk *samba* of the northeastern area. The folk-like *samba* known as *partido alto* exemplifies the various elements of different origins, such as the presence of the *cavaquinho* (four-string small guitar of Portuguese origin) combined with that of drums of Congo-Angolese derivation (including the now-famous friction drum known as *cuíca*). Social recreation continues as the primary function of the *samba*.

Finally, many Latin American cultural areas present folk musical expressions strongly rooted in the Spanish or other West European heritages. Such expressions are essentially analogous in style and function to their original models. Their performance traits do not differ substantially from the original models. But whereas the musical style shows remarkably intrinsic similarities, in general the actual repertories are not the same, with the exceptions, perhaps, of a few children's game songs.

The few examples mentioned here illustrate the diversity

of the aural dimensions of some expressions of Latin American folk music. Thanks to the efforts of ethnomusicologists, the knowledge of these musics can nowadays be acquired rather easily. "Knowledge," however, is not meant here in a narrow, academic sense. Words do not and cannot substitute for the real experience of making music. Teachers in their classrooms will generally find that true "musical discourse" can be engaged in only through performance of some sort. That experiential level will naturally develop into a more abstract, intellectual approach to the music-making process and all that makes that process meaningful in a given context. It behooves all of us to develop a serious interest in and an appreciation of cross-cultural music education if we indeed aspire to work efficiently in our contemporary society.

VALUE CLARIFICATION OF THE CHICANO CULTURE THROUGH MUSIC AND DANCE

By Rosa Ramírez de Guerrero

(In *Reflections of the Mexican Experience in Texas: A Symposium Sponsored by Texas Committee for the Humanities and Mexican American Studies Program*, Margarita B. Melville and Hilda Castillo Phariss, eds. University of Houston Central Campus, Monograph no. 1. Houston: University of Houston, 1979.

Rosa Ramirez de Guerrero has been teaching people how to love life for over thirty years, and in the process has introduced them to the exciting world of Latin American folk dancing. Based in El Paso, Rosa workes at home and throughout the Southwest, inspiring teachers who in turn generate enthusiasm and respect for dance forms of Mexico and the southwestern United States.

A movie about Rosa and her art, *Tapestry* (see "A Multicultural Tapestry for Young People," by Vivian R. Gaschen), shows something of the magical presence that she brings to her calling, but Rosa must be experienced in person to truly understand the nature of her special gift.

Here Rosa tells the story of how she came to know her own Chicano culture through the heritage of its dance and folk music.

Introduction

I remember, as a child during the forties, visiting our relatives in Mexico and how the people and my own relatives called me a *pocha*. I asked my parents, "Why do they call me a *pocha*? I am a girl!" I would shout. At the *fiestas*, people would gather around me and say, "Miren a la pocha bailar," and "Baila estilo apochado." Ever since then I have wondered why there was a word such as *pocha* and whether my music and dance really existed?

In about 1972 a friend of mine— a dancer—questioned the existence of Chicano dance or music. I looked at her in amazement and answered, "Then there is no such thing as a Chicano, and you and I don't exist." For every large culture, there is a subculture, and Chicanismo, with the language, folkways, and different performing and visual arts, is very much alive.

Many years afterwards, it came as a surprise to me that through the media of music and dance people could relate to each other. In my forty years as a dancer and in the last twenty as an educator, I've learned about all types of Chicanos. Why are we so unique? Our way of living from the womb to the tomb is different in so many ways. We are tremendously proud of our heritage and can trace our roots vividly. Some other ethnic groups cannot understand why we cannot be completely American. But, we are Americans of Mexican ancestry, and we are Chicanos, too. The degree of assimilation and acculturation depends on each Chicano's background. The "reborn" Chicano is finding, after many years, the strong values that mold our heritage. Even though the fast, technological world is destroying and demolishing all cultures, the Chicano still very much represents value retention in this country.

The Mexican himself and his entire culture are a mixture. Every solid value, feeling, concept, ideal, and new symbolic spirit made us Chicanos, together with our arts. The geographical, historical, economic, cultural, and linguistic background of Chicanos makes us tremendously different from the other ethnic groups that make up the United States.

At *fiestas* and *pachangas* we yell and shout our *gritos*, which are a part of us. Among the traditions and customs of our heritage that make up our collective folkways are *curanderismo* (healing folkways), body language and gestures, wise sayings, riddles, and *movidas* (moves). No university can really accomplish the teaching of true-grit Chicanismo.

Through Chicano music and dance, we have a way of retaining the beauty of our cultural heritage. The Spanish language is very romantic, especially in our songs.

When we translate the songs and do not know the real feeling behind them, we lose their essence, for example, "Solamente una vez" to "You Belong to My Heart." Culture is a way of life and the songs and dances are very much a part of it. Music and dance express the feelings and sentiments of all Chicanos.

Music and Dance in the Chicano Culture

Before I clarify Chicano culture through its music and dance, I will present some historical background, philosophical significance and meaning. To understand and appreciate the versatility of our Chicano culture, we must understand the roots of the music and dance. From the influence of pre-Hispanic, Spanish, European, and African components, a hybrid form had resulted.

The dance is the oldest and liveliest of the arts. It is known as the Mother of the Arts and is part of every society's culture. Through the media of music and dance, man has related to man, regardless of race, creed, or heritage. People throughout history have transmitted their own traditions and customs by means of these two media.

Music and dance were an integral part of the lives of the pre-Hispanic people, not as art, but as necessary functions of daily life. Music and dance were inseparable. Every happening had its own special songs and dances. Dance was related to the most significant aspects of human life, and ultimately to the universe. Its rituals related to the sun, nature, harvest, religion, rain, hunting, fishing, combat, victory, fertility, marriage, birth, death, and burial. The dances of war built courage and celebrated victory. At

planting time, there were songs to the gods so that seeds would grow, and later so that the rain might be plentiful. At harvest time came dances for an abundant crop. For example, the corn dance is still used today by many Native American tribes. The Tigua Indians, the oldest tribe in Texas (who reside in El Paso), still dance the corn dance.

Every season had its festival and every festival had its distinctive ceremonial dance. The movement of animals was imitated in dances, and often the costumes portrayed the animals, the jaguar, deer, turtles, eagles, turkeys, and peacocks. Other times, the dances dramatized myths about gods.

The oldest Mexican culture is the Olmec. From 1300 to 800 B.C., the Olmec culture extended throughout central and southern Mexico. The jaguar was the symbol of heaven and earth to the Olmecs. They worshiped it as a god, and ritual hunters would follow the jaguar in the forest. But the animal was never killed; it was captured, even though the hunters risked their lives in capturing him, and taken to a safe place where it was tied and worshiped. The dance of the jaguar was very significant to the Olmecs.

The feather dance, a dance of welcome, is said to have originated in the myth of Quetzalcoatl, whose own symbolic bird, the quetzal, provided the elaborate plumage for royalty and priests. The myth, of course, is about the plumed serpent god who had disappeared and was to return someday. When Cortés arrived in Mexico, the Aztecs thought Quetzalcoatl had come back because Cortés resembled the light, fair-skinned god, with a beard and mustache.

The quetzal dance derives from the famous hospitality of the Zapotec Indians. Richly adorned feather headdresses are worn for the dance, which requires tremendous control for the intricate choreography. The Zapotec Indians still create the headdresses of thousands of tiny feathers. The dance represents one of Emperor Moctezuma Igluilcamina's dreams, in which he saw himself as a sacred bird. This bird would eventually warn the great lords and priests, advising them that they should be prepared to defend the great Tenochtitlan against the Spanish invaders.

Pre-Hispanic music was never performed by itself, only as an accompaniment to a dance or song. No sound notations were left by the Aztecs, so little is known about the actual sounds produced. There are about one hundred chants that survived in the form of verse and dramatic dialogue. The Aztec was a great versifier in his native language, Nahuatl. The poet and singer were the same in Aztec culture. Religious rites were conducted where priests or nobles took the part of gods or heroes.

Rules were set, which in many ways resembled the Ten Commandments. The eager students of Aztec heritage lived with a healthy curiosity about the past. Fine arts and scientific knowledge left by the earlier Toltec inhabitants were preserved and studied. The Aztecs lived on Mexico's central plateau, where their eagle god, Huitzilipochtli, told them to settle. That they believed that what kept the world in motion was song and dance has been proved through the documents that survived the Spanish conquest. From ancient chronicles, we know that pre-Hispanic Indians used dances constantly in calendar festival rites.

Religion today combines ancient Mayan and pagan rituals with elements of Christianity. Indigenous songs are used in their annual mass, which is celebrated in an old Catholic church. It is followed by a festival in the village. During pre-Hispanic celebrations of culture, everyone danced and sang for a good part of the day and night. All classes of people sought perfection in their presentations. There were priests, nobles, princes, and even slaves—all striving for the same goal. Houses of dance and song, called "cuicalculli," were situated near temples where the young were educated. Percussion and wind instruments were played by boys only. Girls were not permitted to play instruments because of a fear that all the blowing and beating could affect child-bearing. The young studied the dances and songs in honor of Xochipilli, the patron god of these arts. There were many hours of dance practice before a festival performance. The dancers knew that a mistake in the dance would result in severe punishment and sometimes even execution.

The *teponaztli* and *huehuetl* were the main instruments used to accompany the dances. Both of these drums were sacred. A hollow tree trunk with an animal skin stretched tightly over the top was used to make the *huehuetl*. The pitch was raised or lowered by tightening or loosening the skin. The sound was similar to our kettledrum or timpani.

A forerunner of the xylophone was the *teponaztli*, a two-keyed xylophone that resembled a small, wooden barrel. The *teponaztli* was placed horizontally on a stand so that the player could stand upright. On the top was a two-tongued incision in the form of an *H* turned sideways. Each of these tongues sounded a different pitch. A rectangular opening that increased the volume of the drum was located on the bottom of the *teponaztli*, below the incision. A pair of rubber-tipped mallets was used to play it, and elaborate carvings of birds, animals, persons, and sacred objects decorated it.

Other instruments of the pre-Hispanic world were reed, clay, or bone flutes; whistles; conch-shell trumpets; rasps; and rattles.

Much of what we know of pre-Hispanic dance and music has been learned through sculpture and through the codices—scrolls of picture writing that illustrated many customs, rituals, and ceremonies and related the history of the pre-Hispanic people. The present-day Indians of Mexico still use the instruments used by their ancestors and perform variations of the same dances.

The Spaniards brought many contributions to the New World. Some of their gifts included the Spanish language; religion, cattle, horses, and horsemanship abilities; fruits and vegetables. Different provinces of Spain were represented also by their music and dances. The folk dances of each Spanish region are represented in the many folk dances of Mexico today. Folk dances are like foreign languages; they represent different cultural patterns. Spanish, French,

Austrian, and German backgrounds have been very influential in the mixture that make up Mexican culture. As an immigrant hemisphere, much of the music and dance reflect the cultural heritage of our ancestry.

A complex mixture of influences made Spain fantastically rich in culture. From the eleventh century B.C. to A.D. 1492, the country was visited, conquered, and reconquered by Phoenicians, Celts, Greeks, Carthaginians, Romans, Vandals, Visigoths, Arabs, Frenchmen, Jews, and Moors. All of these people, particularly the Romans, Visigoths, and Moors, settled the south of Spain. From the Romans came the language—vulgar Latin, which evolved into Spanish; from the Visigoths, the religion—Catholicism; and from the Moors, what we know as the Spanish flair—the fire in the Spanish soul.

The Moors came from northern Africa. They were dark-skinned, men of Arab and Berber backgrounds. They brought with them a culture that was more advanced than that which had previously existed in Iberia. Their influence over eight centuries remains deeply embedded in what we know as Spanish culture. The art of bullfighting was developed by the Moors. The *pasodoble* song and dance later originated from and for bullfighting. The lyrics were always in homage to a great bullfighter from Spain, Mexico, or South America. The dance, the *pasodoble*, is a double-time step, usually on the balls of the feet. The male ususally twirls and turns his female partner around him. He uses spins and rapid turns with passes, mimicking bullfighting technique. The dignity and artistry of the *torero* is seen in the dance.

In the Spanish songs, especially the *pasodoble*, the obligatto pattern, which evolved from the Islamic chants of worship, is heard. The pattern is still evident in the different song styles of Hispanic America. Many Jewish and Arabic musical arrangements closely resemble these Islamic chants. In the beautiful music of "La Malagueña," which is originally from Málaga, Spain, the obligatto pattern evolved into Ernesto Lecuona's classic "La Malagueña" and into the Mexican "Malagueña salerosa" by Elpidio Ramírez. This *huapango* of the Huasteca region of Mexico also originated from the Spanish *fandango*. "La Malagueña" is one of the most outstanding examples of a musical piece with different transitional sounds. Other famous songs with obligatto patterns are the "Virgen de la Macarena," played at bullfights, and "Granada" by the late Mexican composer Agustín Lara.

The Spanish footwork is called *taconeo*; in South American and some Central American countries it is called *zapateo*; in parts of Mexico, *zapateado*; and in the northern states of Mexico and the Southwest, it is referred to as *taconaso*. The footwork of the Spanish *taconeo* has been traced to the Celts and Jews. The stamps, claps, and finger-snapping techniques are used in some of the Spanish dances. The shuffle and stamp rhythms of the footwork were used by Celts, who devised the clogs, jigs, reels, and lilts. This footwork gave way to what we know as the tap dance in America. The fingers, wrist, hand and arm movements in the Spanish dances resulted from Arabic, Greek, and Moorish influences. In the Spanish dance, the use of the thumb and middle finger were based on Hindu dances.

The castanets used in many of the dances of Spain originated in Egypt, where they were called *icrotalos* or *crotalos*. In the Spanish dance, castanets are tied together in pairs. Dancers carry a pair in each hand and click them together to add a rhythmic accompaniment. The castanets are usually played by inserting a string or ribbon between the two joints of the thumb. Some dance schools prefer to use elastic to tighten and hold them more securely. The castanets are played with the fingers. The right hand is usually the stronger, and rapid sounds are made with the fingers and intricate rolls showing finger dexterity are produced. The left hand usually gives syncopative accents and beats to the music or dance. Some people claim that there is a female castanet, the louder one, and a male castanet, the one worn on the left hand. In some provinces of northern Spain, Aragón, for example, some dancers place the castanet on the middle finger and rely on vibrational beats and sounds while shaking their wrists to produce the castanet rhythm. As a result of Spanish colonization, some Filipino dances have a Spanish air: in the traditional *subil* of the Philippines, bamboo castanets are used. Some Italian *tarantellas* use castanets, also, and some waltzes use coconut shells as accompaniment for the dance.

The Celtic influence left the northern Spaniard (Galicia) kilts and Spanish bagpipes, called *gaitas*. The *gaitas* accompany sword dances resembling those of the English and Scots. The steps are very much like the highland fling. Intricate jumps, leaps, hops, and skips are used. Some Galicians claim that the kilts and bagpipes were in Spain before they were in Scotland.

Spain's national dances include the *bolero, flamenco, jota, fandango, sarabanda,* and *sequidilla*, and, interestingly, there is a resemblance to the French *minuet* in the *boleros* of the Goyesca dancers.

There are many different physical characteristics evident among Spaniards, representatives of the many different cultures that have made up their land. They may be very fair, with red or blond hair, green or blue eyes; or they may be very dark, with black or brown hair and dark eyes. When the Spaniard mixed with the Indian from Mexico, the mestizo, or Mexican was created. Spanish physical characteristics are evident in many of the Mexican people, whereas Indian ancestry is prominent in others. Even four or five generations after conquest, there is evidence of Spanish and European physical characteristics in some Chicanos. Some can surprise everyone, including their parents, with freckles and red hair. There is a legend about an entire battalion of French soldiers who fled into the Sierra Madre mountains after seeing that the French troops had been defeated by Benito Juárez. Many years later, little children who came to the villages from the Sierra Madre bore a tremendous similarity to their French fathers.

In our Chicano culture, the polka has been stylized in choreography and mannerisms according to the region where it is danced or sung. The basic polka step is international. It is a hop, step, close, step combination that is used in many cultures. The *corrido* from northern Mexico and the southwestern United States uses the polka, but has added a shuffling *norteño*-type step, with stamps, heel-toe, slides, and comedy mimic steps of the *vaquero* (cowboy) style. The polka, with a dip, is said to have derived from the Spanish *fandango* and *pasodoble*. The dance styles from the authentic polka evolved and formed hybrid movements and styles, from the polka to the *corrido*. In New Mexico and Colorado, it is called *rancherito* dancing. In the Rio Grande Valley of Texas, it is known as the *tacuachito*. The *huapango* step, very similar to the Brazilian *samba* is used in the Valley. It has a forward and backward movement with a partner. All of these steps are very common in Chihuahua, Nuevo León, Tamaulipas, Sonora, and Coahuila, the border states with the United States. Piporro, a comedian and singer of Reynosa, Tamaulipas, made these songs and dances very popular. "Lindas Fronteras" was one of his big hits.

In 1828 the accordion, originally of Bohemian origin, was the main instrument used in the polka. In 1840 the German-Polish polka evolved, with a 2/4 tempo. In the 1930s the *bajo sexto*, or bass fiddle, which was authentically Bohemian, was very popular. Around this time, the earliest Mexican-American music was heard and danced to.

Immigrants from many European countries brought many of their customs and traditions to the New World. Texas, with its twenty-three different ethnic groups, has made tremendous contributions to folk dancing, with the schottische, polka, mazurka, varsovienne, and waltz.

The schottische is of German origin, but other Scandinavian and European countries have developed their own schottisches. The basic step for these in all countries is step, step, step, hop, followed by four steps, hops, and alternating feet—right, left, hop on right, left right, left, hop on left, right, left hop, right hop, left hop. The accordion usually accompanied these folk dances. The Mexican *chotis* had the same basic steps. Variations, styles, and stamps have been added to it. A popular *chotis* in Mexico and the Southwest is "Amor de Madre" ("Love of Mother").

Czech, German, and Polish settlers in Texas brought their polkas and folk dances to the Southwest. The cowboy and *vaquero* polka patterns have been influenced by both the Texas immigrants and the French, Austrian, and Spanish aristocracy in Mexico. Maximillian and the Empress Carlotta had a great influence in Mexico. He was of Austrian ancestry, a puppet emperor in Mexico under French rule. The cultural expressions of the imperial court were observed by the peasants, both Indians and Mexicans. These aristocratic and royal dances were too much for the people. They rebelled and did "their own thing," just as do all the immigrants of the United States.

Since the 1870s, the waltz of German origin has been one of the most popular dances. Almost every country in the world has the 3/4 rhythm. The king of the waltzes was Johann Strauss, in Austria. His Viennese waltzes are immortal. Wherever you go in the world, you can hear a Strauss waltz. It is heard even in the Mexican and Mexican American quinceañera celebration—the social debut of fifteen-year-old girls. The girls dance with their fathers and are joined by their attendants and escorts in the waltz to commemorate their fifteenth birthday.

Songs and music may undergo changes, but the waltz will remain with us forever. The waltz has one simple step. Starting with the weight on the right foot, you balance forward on it, step back on left, and forward again with right. The dancers can move anywhere they wish on the floor. Democracy, simplicity, and naturalness were brought to ballroom dancing by the waltz, which was so simple to learn that dancing masters lost their popularity.

Some American waltzes are "The Tennessee Waltz," "Beautiful Ohio," and "Missouri Waltz"; some Mexican waltzes are "Cielito Lindo," "Las Mañanitas," and "Chiapanecas;" an Italian waltz is "Santa Lucia"; a German waltz is "Du, du, Liegst Mir im Herzen"; an Austrian waltz is "Edelweis"; the Philippine "Tinkling" is a waltz done with bamboo sticks. The Swiss and German Schulpattern are forms of waltzes. Some have courting and flirtatious connotations. The man executes intricate leaps, jumps, and rhythmical clapping patterns. Challenges are made to win a girl in the Schulpattern dance duel. Maximillian was responsible for the rebirth of the aristocratic polka, waltz, schottische, mazurka, and varsovienne in Mexico.

The polonaise and mazurka were basically dances of the nobility. The mazurka ascended to the regal courts of Polish nobility, or Szlachta, the plains of Mazowia, Poland. The 3/4 or 6/8 rhythm is similar to the meter of the peasant dance, the *oberek*. There are five basic steps and various combinations in the mazurka, to form as many as 160 different figures. Members of the Polish nobility knew them all.

The mazurka was danced during the many partitions of Poland, and the figures executed were a means of helping determine friend from enemy. The dance is very graceful, dignified, and free-flowing. Complete body discipline and control are required to execute the intricate footwork, coordinated with hand, arm, and head movements. There are graceful leaps, gentle twirls, and accented stamps. Since the dance is quite difficult, very few people can properly execute it. The Mexican mazurka has the same tempo, meter, and accents, but, as in other Mexican folk dances, variations of movements, formations, and choreography have been added to make it Mexican.

Frédéric Chopin is the person most responsible for making the mazurka and polonaise well-known. The polonaise started as a grand march at the coronation of King Henry of Valois. It emerged through the years as a courtly promenade with intricate formations and figures accompanied by bows and graceful movements. It was performed to open

and close any great occasion and was led by the most prominent dignitaries in descending order. Because of its political implications, emphasis has not been given to the polonaise; the *chodzong*, a similar dance of peasant origin, is more popular.

The varsovienne has two sources: some folk-dance authorities have traced it to Warsaw and others to Vienna. It was brought to California from Mexico early in the nineteenth century. The varsovienne, or "La Varasoviana," is a simpler form of the mazurka. In the United States, the early pioneers called it "Put Your Little Foot." Partners start with the right foot in front of the left instep, slide right, foot sideways to right, close left foot to right, raise right foot in front of right instep. In simple pattern, it is cut, step, step three times, plus a transitional cut, step, step, step, point. The same basic pattern was used in Europe as in the United States and Mexico. The Swedish varsovienne pointed the heel instead of the toe. By changing the name from "varsovienne" to "Put Your Little Foot," the early pioneers may have been rebelling against the aristocratic royal dances of Europe. The style and change of routines in the folk dances were common among the early settlers, who enjoyed the dance as a form of recreational outlet with their hoedowns, square dances, stompers, jigs, and reels. They often improvised. They mocked the minuet court dances and added more flavor, life, and style.

Many elements of Spanish music and dance were adopted following the conquest. The origin of the dances of Mexico is of two defined backgrounds: indigenous and European. Ancient religious elements predominate in the native dances, such as the mirror, symbol of Texcatilipoca, and plants or animals dealing with crops or soil fertility. A concern with astronomy and devotion to the sun are reflected in the "Dance of the Volador" or "Aerialist of the Flying Pole," the projection toward the point of a compass. This dance is one of the oldest surving pre-Hispanic performances.

Few countries in the world can equal the great abundance of culture, folklore, and history that Mexico claims. The folk dances of Mexico reflect the people and their entire historical development. The dances vary in each region and state, and even the costuming, language mannerisms, traditions, and folklore are different. Each region has its own wealth of cultural resources.

From the Indian villages, the monotonous sound of drums, clay flutes, cacoons, wooden rasps, and hollow gourds can be heard today as they were thousands of years ago, created by the Maya, Aztec, and Toltec cultures. In Mexican dance, one can see the influence of aristocratic polkas, waltzes, varsoviennes, schottisches, mazurkas, *fandangos*, and *sarabondes*, which were introduced in the sixteenth century.

Deriving from colonial Spanish dances and music, the *sones, jarabes,* and *fandangos* are sung and danced all over Mexico. The *jarana* is one of these special songs, derived from the "Hota Aragonesa." In Yucatán, the most significant festive expression is the *jarana*, of Mayan heritage. Performances of *jaraneos* in traditional Yucatán festivals mark the culmination of *la vaquería* (roundup). The dance is done with a fast hop step alternating with a slower one that adds a melancholy note to the pattern. Man and woman maintain a discreet distance, but positions are changed from time to time. The duration of the dance is indefinite. The participants can engage in a marathon type of contest to see who returns last to his or her seat. The "Colonte" is a *jarana* where the performer raises arms and snaps fingers to imitate castanets. During the *jarana*, the music stops quite often and the public will shout, "Bomba, bomba!" One of the dancers or singers will render an improvisionisational verse in rhyme, rhythm, and humor.

"Grace," "beauty," and "charm" are terms associated with the *zandunga*. It illustrates the gaiety and poise of Tehuana women and the charm of the Isthmus of Tehuantepec. The music has a Zapotec air and was possibly influenced by the Spanish *fandango*. Note that the *fandango* also influenced the Cuban *habanera* and the Argentine *tango*.

Veracruz, located on the Gulf of Mexico, is noted for the exciting and exuberant music of the Jarocho musicians. The fusion of the Spanish and Caribbean influences with the heritage of the Totonacs (who are well-known for their sculptures of mischievous, smiling faces) has resulted in the joyous and merry spirit of Veracruz. The most intricate and fast *zapateados* (footwork with right heel emphasis) are danced by the Jarochos. The body of the man is always straight and erect, similar to the dancer of Irish jigs. The precise *zapateado* serves as a foundation for all the dances of the region. One of the most famous is "La Bamba," where a couple ties a large ribbon into a lover's knot with their feet. The vibrating notes of the *requinto* and *jarana* (two small guitars) and harp accompany the dancers. The *haro* is a thirty-nine-string instrument that is played as fast or faster than the rigid *zapateado*.

The folk songs and dances of the Revolution reflect the heroism of all the participants in that struggle. For the Mexican, the upheaval of 1910 made him free; for him, there is only one revolution. In the dance, the bugle usually accompanied marching, military steps. These precise cadence steps were seen as a protest against the aristocracy of the Spanish polkas, schottisches, and the French waltzes. The struggle against the Europeans was seen and heard in the military steps.

Many songs relate to revolutionary heroes, such as Zapata and Villa, and also to the *soldadera*, the fighting heroine of the Civil War, who fought side by side with her lover or husband. Songs like "La Valentina," a modest and dedicated individual, to "Juana Gallo," who was the strong amazon who fought like a man—all were a part of 1910. The very popular Adelita was honored by all the villages. She was considered by the brave men of the Revolution as their symbolic strength—"Si Adelita se fuera con otro" ("If Adelita left me for another"), "la seguiria

por tierra y por mar" ("I would follow her on land and sea"), "si por tierra en un tren militar" (if on land, on a military train). This song was dedicated to the sweethearts of the soldiers, who symbolized for the lonely soldier all that is womanhood. It is also a reminder to the Mexican people of the price paid in the Mexican Revolution.

The Mexican clap dance is *chiapanecas*, from Mexico's southernmost state, Chiapas. The steps are very similar to the Spanish *jota*, where even the 3/4 tempo is the same. There is a clapping routine in the second part of the music, where the dancer and the audience clap for two beats.

Other dances are courtship dances from all over the region, in which love, marriage, and procreation are regarded as life's most significant aspects. These are all traditional dances with Spanish influences. There is also the "Handkerchief Dance," in which the partners try to attract each other, and the "Peacock Dance," in which the male proudly displays fine feathers before the female.

The *son* (meaning a pleasure sound) *jaliciense* is a popular musical arrangement known internationally. The gaiety, rhythm, and color of the *son* is symbolic of the atmosphere of the state of Jalisco. No folkloric dance group, cultural program, or festival should be without the representation of the *sones jalicienses* that really lend an authentic, festive, Mexican air. The national dance of Mexico is the "Jarabe Tapatío," better known as the "Mexican Hat Dance." The adjective *tapatío* is applied to anything that originates in Jalisco. This popular dance is performed by a couple who are enthusiastically and gaily courting around a hat. The man is persistent, the girl is coquettish, and both are exceedingly happy when he wins her at the end.

La Huasteca is a region of Mexico noted for its changeable climate. Clear-cut cliffs and sudden stretches of flat land alternate. The landscape is reflected in the personalities of its inhabitants. The Huasteca has many dances, but the most popular is the *huapango*. It developed along with other Spanish heel dances. Couples generally perform it on a raised wooden platform where they stand face to face. A cool, indifferent feeling toward each other is part of the choreography. Fast, intricate steps are accompanied by a vocalist and musicians. The vocal part has difficult and extended falsetto passages.

The most musical, popular, and familiar symbol of Mexico is the *mariachi*, the wandering minstrel. His origin is in Jalisco, where many *charros*, or Mexican cowboys, are active. At fiestas, weddings, serenades, or any gay activity, the expressive and vivid sound of the *mariachi* is heard. They are post-conquest folk musicians who were very much in demand as court performers during Maximillian's reign. Since the turn of the century, *mariachi* musical groups have attained dominance in the folklore of Mexico. No other musical tradition is so widely accepted or so popular in Mexico and throughout the southwestern part of the United States. Indeed, the *mariachi* has come to be a true symbol of Mexican culture throughout the world. He represents the gay and festive side of the national character better than any other form of musical expression.

There are three beliefs concerning the origin of the word *mariachi*. One concept relates to the time in Mexican history when French Emperor Maximillian and his wife, Carlotta, reigned in Mexico. Maximillian loved the musical performers from Jalisco and invited them to entertain at many of the social affairs held in Mexico City, especially weddings and wedding fiestas. Thus, the word may have come from the French word *mariage* (marriage). Another belief regards the word as having its roots in the pueblos of the state of Jalisco, for that is, of course, where *mariachi* music actually originated. The third concept relates to the name María, which in Mexico has a religious significance tied to the Virgin Mary. Included with the word "María" is the Nahuatl word "chi," added as a suffix.

Normally, *mariachi* groups consist of male musicians. But the female *mariachi* singer is important in many areas. Lucha Villa from Mexico is exceptionally good and very well-liked. She is often seen on Channel 2 television from Mexico City. Most *mariachis* have fine voices, which add variety to their musical arrangements. They play trumpets, violins, guitars, and the *guitarrón*, a pot-bellied instrument with a double bass voice. The small *jarocho* harp is now being added to the group.

Mariachi groups get many requests when they are performing, and because of this they also include in their repertoire *danzones, pasodobles*, regional dances, commercial and folk music from all over Latin America, popular American songs, Afro-Latin *cumbias* and *rumbas, chotises,* waltzes, and Zarzuelan overtures. Many times they will perform a potpourri, which is a medley of songs.

Don Gaspar Vargas of Jalisco was one of the pioneers in the *mariachi* music. His grandson, Don Silvestre Vargas, is now directing the greatest *mariachi* in the world—the Mariachi Vargas de Tecalithlán. At one time, Don Gaspar Vargas and his *mariachis* were not allowed to play at certain public functions. It was believed that the music of the *mariachi* was very low class, and so the affluent society did not like it. People thought that the symphonic and classical music of Europe was the only music; *mariachi* sounds were mocked terribly.

One of the greatest contributions to the world in musical instruments was the guitar. This "suave"-sounding stringed instrument is of Moorish-Spanish origin. The guitar became increasingly popular after 1650, following the addition of a fifth pair of strings. This addition considerably increased its range over the four-course Renaissance instrument, and it was much easier to play than the lute, which it replaced.

The Baroque period saw the first occurrence of "guitar mania." The scene at the court of Charles II is graphically described in the *Memoirs of Count Grammant*, edited by Sir Walter Scott.

At one time, the guitar was frowned upon by many people. As Andrés Segovia heard over and over again from his parents and friends, the instruments to study were the piano and the violin. Maestro Segovia is one of the world's greatest

guitarists. He invented and popularized the classical guitar. To this day, Spanish guitars are among the world's finest guitars.

Little did anyone know that the guitar was going to be an important instrument in Chicano music, country rock, *conjuntos, mariachis, rondallas, estudiantinas,* trios, and folk music. Freddy Fender, Johnny Rodriguez, and Steve Jordan are some of the Chicanos who have made it in country and western music. Chicano music's popularity is really rising in the Afro-Latin salsas. Luiz Valdez's *Zoot Suit* has played Broadway (the first Chicano play on Broadway). It deals with the pachucos and zoot-suiters, tiriles of the 1940s, and portrays realistically their life-style and barrio language (*caló*).

The black influence extended beyond the United States. The Latin beat was itself born in other countries, territories, and islands of the Americas, a mixture of Iberian, black, and indigenous cultures. This influence incorporated percussive rhythms into the folk dances by using the drum beats of the *conga* and *bongos*, by the scratching sound of the *guiro*, by the clicking sound of the *claves*, and even the rattle of the *maracas*. Much of the culture of black Africa was retained, especially the music and dance. The drum was not prohibited in Latin America as it was in the United States, where the plantation owners forbade the use of African drums because they feared slave riots, uprisings, and revolts. The slave owners felt that drum beats communicated messages as they did in Africa. Regardless of the differences between North and South American blacks, though, the soul and blood have been implanted in both of these percussion rhythms in the United States, the West Indies, and the rest of the Americas.

African slaves, like native Americans, also danced to express their life and the world around them. Dances of praise to their gods, dances of joy and sorrow, and dances to honor their ancestors were some of the cultural expressions they retained. Religious ceremonies also survived the conditions of slavery. In Haiti, there were voodoo ceremonies; in Jamaica, Obeah rituals; in Trinidad, Sangi rites; and in Cuba, Nanigo ceremonies.

The African influence in song and dance is still present. Throughout the world, in ballrooms, on radio, on TV, on stage and screen, and in house parties, the enormous African contribution to Latino music and dance is evident. Creole or Negro dances of the South American countries were a change from the ballroom dance, from the monotonous waltz. They added the variety of Afro-Latin rhythm to ballroom dances. The Brazilian *maxixe* of 1890 was instrumental in breaking the waltz pattern of turns and glides. The Cuban *habanera* from the Spanish *fandango* was also very popular. It was turned into the *tango* by the Argentines. Rudolph Valentino's dashing technique made the *tango*, the dance of love, internationally famous. In the thirties and forties, the *conga* line was very popular all over the world. The Afro-Latin soul was popular internationally, and people were shaking, shimmering, rocking, and swinging their bodies to the music.

Xavier Cougat, the *rumba* king, popularized the *conga* and *rumba cubana*. The *guajira* is a song of rural Cuba. It has a slow *rumba* tempo, and is one of the most relaxed to learn of all the authentic Cuban *rumbas*. Any sequence can be used in dancing it. The *guaracha, danzón,* and *bolero* numbers are very similar to the *guajira*, and their origin is in Cuba and other Latin American countries. The *danzón* is from Veracruz, Mexico, where the Caribbean influence of the Africans and the mixture of the Spanish and Totonaco, the pre-Columbian inhabitants of the region, are heard in the *jarocho* music. The *cumbamba* and tropical *danzón* are examples of Veracruz's exotic music.

The *mambo* of the fifties was popularized by the Cuban, Pérez Prado. He had more variations and arrangements of the *mambo* than any of the other Afro-Latin sounds. There were *mambos* for any idea or subject. Some of the most popular ones were "Mambo No. 5," "Mambo No. 8," "El Piquino," "Caballo negro," "Cherry Pink and Apple Blossom White," ("Cereza rosa"), and his immortal "Qué rico el Mambo!" or "Mambo jambo." The sounds and style of Pérez Prado, both oral and instrumental, dominated the dynamic and percussive rhythms of the *mambo* of the fifties. Tito Puento, Mongo Santamaria, Xavier Cougat, Jo Loco, and Pérez Prado are some of the outstanding contributors to the growth and development of Afro-Latin soul. Further, the Cuban composer, Ernesto Lecuona, was instrumental in developing the Afro-Latin soul sounds. His "Danza negra," "Danza Lucumi," and other songs, reflected the African influence, and his "Malagueña," "Gitanerias," and "Andalucia" reflected the Spanish influence. His music will always be remembered.

The *samba* originated in Brazil of Negro and Portuguese backgrounds. There are two types of *samba* in Brazil, the rural *samba*, which is similar to another dance called the *jongo*, or Negro origin, and the more familiar urban type, popularized by the late Carmen Miranda. In the thirties and forties, Carmen Miranda wore elaborate tropical attire, full of ruffles. She danced the *samba* and sang in Portuguese.

There are many steps for the *samba*. The combination of different steps in any sequence will add to the enjoyment of this charming and gay Afro-Latin dance. The *samba* rhythms combined with jazz to create the *bossa nova*. Sérgio Méndez and his Brazil 66 stylized the *bossa nova* with special arrangements and sounds and made it internationally famous. There are, of course, many others who made the *bossa nova* rhythm very popular.

There are many lesser-known Latin American folk dances. The *danza* of Puerto Rico is a very stately folk dance; a smooth two-step is the basic step. The woman sometimes holds a fan in one hand while she and her partner move arm in arm around the room. The *chacarera* from Argentina has no standard pattern or sequence, but the waltz balance is one of its basic steps. The *huaino* is the most characteristic dance of the central and southern part of Peru. Balance, walking, and skipping are steps used in the *huaino*,

which is chiefly a social dance. The most popular and typical dance of Venezuela is the *joropo*. Many regional variations exist, but the basic *joropo* step is the waltz step performed with a slight bounce or dip. Turns, skips, brush hops, heel clicks, and stamps are some of its other step patterns. The most popular dance in Chile is the *cueca*. Gaiety and flirtatious movements are the keynotes of this dance. The *bailecito* of Bolivia is a very lively dance. There are several versions: it is sometimes danced in a circle and sometimes in a line. The San Juanito of Bolivia is named for St. John. There is a great love and devotion for him, and there are many, many versions of this dance, which resembles the square dance. Bolivian music has two forms: the Spanish, with gay and rhythmic characteristics; the Indian, primarily played in the highlands. Slow tones and rhythms are characteristic of indigenous Bolivian music. The Indian women of the Andes usually wear high hats and many bright-colored petticoats that whirl when they dance. They are a common sight in the streets and villages of Bolivia during festival time.

There are four dances that resemble each other in Colombia: the *bambuco, joropo, pasillo,* and *guabina*. Of the four dances, the *bambuco* is the most formal because partners dance separately. The basic step is a form of hesitation waltz. The *merengue* originated in the Dominican Republic, but is popular in many other Latin American countries, especially Venezuela. The *merengue* in Venezuela frequently adapts to the form of the national dance, the *joropo*. The basic step is a form of a "limping step" with a wobbly up-and-down movement.

The *chacha* rhythm (one, two, cha, cha, cha) was very popular in the United States for a time. It had a basic beat that was easy to follow. Turns, lunges, dips, and side steps were added to the basic *chacha* steps. The current dance rage of Afro-Latin soul music is the *cumbia*. People in many south central and Caribbean countries are dancing it, as are people in various parts of the southwestern United States. The steps, routines, and movements are a mixture of the other Afro-Latin dances. The rhythm is syncopated differently, however. The *bomba, plena, chunga,* and *pachunga* are Puerto Rican-influenced dances (the style is also of percussive rhythms with Afro-Latin soul air).

The calypso of the West Indies resulted from a combination of Afro and British backgrounds. The songs are sung in English with the feeling and mood of the islands. Harry Belafonte made the calypso popular all over the world with his unique style, voice, and talent. The life of the English-speaking black is expressed beautifully in Belafonte's music.

Some of the most popular bands in the United States that play Latin soul or Latin rock are Santana, Malo, Mandrill, El Chicano, Sunny and the Sunliners, Little Joe y la Familia, and Ray Camacho. *Congas, bongos, guiros, maracas,* and *claves* are used to accompany the rhythms that are the soul, feeling, and life of the people who play, listen to, and dance to the music.

Conclusion

Through music and dance, man has related to man, regardless of race, creed, or heritage, throughout history. The universality of body language makes the dance the ultimate form of communication, and people still use it as an integral part of their cultural heritage. Dance is the oldest and liveliest of the arts. Through the dance, I express my personal philosophy, religious ecstasy, and historical perspective and I show the ineffable yearnings of man, the joy of life, and a whole world of feelings common to all mankind.

Since the formation of American folklore—a combination of diverse cultures—no dance, no aesthetic expression has been unique to any one culture; all have had their influence and impact on each other.

The influence of European music and dance on Chicano forms is really unique. For example, the mixture, or *mestizaje* that forms the Tex-Mex, *norteño, ranchero, corditos,* and *tacuachitos* is very much alive among Chicanos. The bass fiddle substituted for the German tuba, and the rest of the instruments were so closely related that some Europeans who hear *norteño* music are astonished at its similarity to European music.

Afro-Latino soul music is also the confluence of black, indigenous, and Spanish forms. The percussion instruments are evident in the *rumbas, mambos, chachas, merengues, pachangas,* and the latest *salsa* beats. Since drums were not allowed in the United States for the blacks because of fear of communication and riots, the music that has resulted is very percussive and different from black jazz, Dixieland, and rhythm and blues. Chicanos and other Latinos all over the United States blend Afro-soul in their music and choreography, very evident currently in the Latino discos.

Cultural values and historical facts are interspersed throughout my multicultural presentation, with emphasis on chicano elements and forms. America is not the melting pot, but the tapestry that combines the unique from many diverse cultures. Each culture contributes something to the fabric of American life. The Chicano thread makes this fabric colorful and bright. The values, traditions, folkways, and the entire essence of Chicano culture are seen on dance floors, heard in the sounds of *norteño* music, and the *corridos* that express the feelings and soul of the individual.

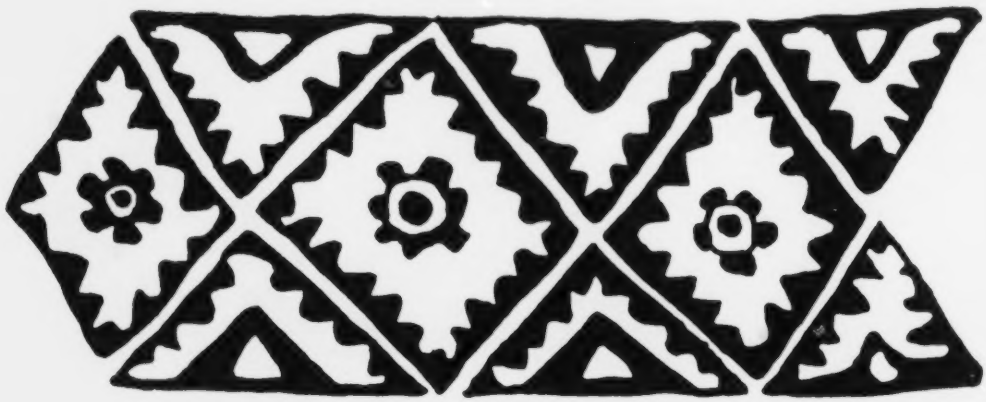
We must not forget the Spanish contributions to Chicano and *mestizo* forms. The language itself is very much a part of the songs and music of Chicano culture. The *corridos*, which release the frustrations, anxieties, and sadness of the people with so much sentiment are all in Spanish. In translation, you lose the essence of the meaning.

We must never stereotype the values of any culture. In clarifying the Chicano culture through music and dance, we must never assume that all Chicanos are musicians or dancers. It is true that most of us love music, fiestas, and gaiety, but that does not mean we are all performers. The uniqueness of each of us depends on our background, education, resources, and pride in our Chicano culture. We must understand the values in our own culture before we can understand others.

LA BAMBA: REFLECTIONS OF MANY PEOPLE

By Judine A. Taylor, South San Antonio High School

"La Bamba" is one of those songs that have firmly entrenched themselves in the repertoire and hearts of North American musicians and audiences. The instruments, rhythms, and dance patterns of "La Bamba" typify the *son jarocho*, or the music of the coastal region close to the Mexican port city of Veracruz. Judine Taylor here uses "La Bamba" to illustrate the artistic tradition of this type of music and its place in the coastal culture.



Historical and Cultural Aspects of the Costumes, Music, and Dance from the Region of Veracruz

History

Prior to the arrival of the Spaniards, Mexico was inhabited by several indigenous groups. Two of these native Indian tribes were the Jarochas and the Totonacs of Veracruz.

Cortés and his men arrived in Mexico in 1519, and soon established the first European city on the coast, the Villa Rica de la Vera Cruz. It was to become a major link between Mexico and Spain.

Because of the tropical climate of Veracruz, sugarcane became a major agricultural crop. During the colonial period, blacks from Africa were taken to Mexico to work as slaves in the fields located primarily in the Gulf coast region in the present state of Veracruz.

Key Ideas

Clothing

The ancient Mexican's dress was not only a necessity, but also a medium of artistic expression. From earliest times, the Mexican costume consisted of headdresses, necklaces, anklets, and paint. As time passed, garments and adornments became more and more elaborate. During the pre-Hispanic era, as today, apparel had ritual and social-class significance and distinguished several ethnic groups.

The arrival of the Spaniards seems to have greatly influenced the men's apparel. As a man's attire indicated his caste and position within a social structure, the European conquerors made an attempt to abolish all remnants of the native Indian political structure. Therefore, in most cases, the Indians were forced to adopt a new style of attire: cotton trousers and a shirt. Since female dress had no political significance, it was allowed to retain much more of its indigenous flavor. Only mestizo women and those who lived close to the new civilization added European elements to their attire.

In the coastal region, where there was the greatest amount of Spanish influence, one finds the *traje jarocho* (Jarocho costume) used for folk dancing. The men wear shoes so that the *zapateados* can be heard, and the aforementioned cotton trousers and a shirt called the *guayabera*. In the case of the women's apparel, great European influence is apparent. The white flowing dress, *la jarocha*, is modeled after a style of dress used in Spain during the colonial period. The lace triangular shawl is also reminiscent of the world-famous Spanish *mantilla* (lace scarf). The hair is always adorned with flowers, bows, and combs. It is very common for the women to wear a rosary or long-chained cross to complete the costume.

Music

1. Instruments

Preconquest musical instruments consisted of wooden drums; clay, bone, wooden, or reed flutes; whistles and conch shells; clay, gourd, and bone rattles; and bells.

After the arrival of the Spaniards, the native Indians began making the stringed instruments including guitar,

violin, and harp. The natives, as well as the mestizos, however, often modified the stringed instruments to produce new "Mexican" versions of the European instruments.

Indicative of the profound influence of the Spaniards in the regions of the Gulf coast is the fact that the only instruments commonly used in a tune from Veracruz (*son jarocho*) are stringed instruments. The guitar is used, as are the locally fashioned requinto, jarana, and arpa (see sketches).

2. Songs/Melodies

During the pre-Spanish period, music was chiefly a form of prayer or used in preparation for battle. Its primary purpose was to influence the gods and to impress men through the magic of its powerful sound.

The Spaniards, too, used music for religious purposes (hymns, chants,), but they also enjoyed its secular aspect. Carlos Chávez, a renowned authority on Mexican music, mentions six principal music forms imported during Spanish domination: music for religious services; popular and peasant music; the *romance* (ballad); profane songs of a picaresque character; chamber music played by the royal orchestra; and opera (beginning with the eighteenth century).

The popular, peasant music with a certain picaresque flavor found its niche in the coastal region. Most of the traditional melodies of Veracruz originated from sixteenth-century Spain. The verses were made up of rhyming 4, 5, 6, or 10 lines. Most of the tunes (*sones*) deal with women or nature. Though the themes may be romantic, they are almost never highly sentimental. On the contrary, the great majority of the *sones jarochos* are humorous and speckled with double meanings. "La bamba," which is most characteristic of the *sones* of Veracruz, shows the great vitality and exuberance typical of that region.

3. Rhythm

Among the primitive tribes of Africa, as well as in ancient Mexico, drums and percussion instruments were used as a means of calling people together and to send messages that were far-reaching and often complicated. The powerful sound and vibration of these instruments were also believed to be of great value in communicating with the gods. Since the Negro slaves were brought from Africa, a land of many varieties of percussion instrument, their greatest contribution to the folk music and dance was that of complicated rhythm patterns. "La Bamba" is considered to be one of the best examples of the African influence on the rhythm structure of the *son jarocho*.

Dance

Ancient Mexicans used dance as a magical power for the promotion of many facets of daily life: agriculture, rain, health, victory in battle. Therefore, the patterns of the indigenous dances were probably related to religious symbolism. Because of the religious nature of the dances, it is believed that large groups participated during ceremonial celebrations.

The Spanish realized how easily the pagan dances could be adapted to promote Christianity among the Indians, since dance was already a major tool for worship. Therefore, many pre-Hispanic dances were changed and new dances were introduced to teach Christian doctrine.

However, it was the flamenco style of dance from Andalucia, Spain, that caught on so well in the coastal region. Flamenco, which is characterized by vigorous foot, heel, and toe stomping (*zapateados*), is purely secular and has no religious undertones. Just as the native Indians and mestizos had fashioned local versions of European instruments, so did the dancers adapt the rapid-fire steps of the Spanish flamenco and create a whole new version. Many of the dances of Veracruz are known for the "trick steps" that demonstrate the muscle control and grace required of a dancer. In "La bamba" the man and woman tie a bow (symbolizing the unity of marriage) with their feet without losing a beat within the dance.

Unit on "La Bamba": Reflections of Many Peoples

Audience:

Grades 6-9; Spanish, folk dance, music

Rationale:

It is important that the student recognize that folk dance and music reflect the culture(s) from which they derive.

Objectives:

1. The student will list the articles of clothing used in a dance from Veracruz.

2. Given a series of articles of clothing used in a dance from Veracruz, the student will make a brief statement as to how the clothing reflects the influence (or lack of influence) of one of three major ethnic groups mentioned in the unit.

3. After listening to excerpts from a cassette tape and seeing sketches of instruments, the student will be able to name the instruments used in a *son* from Veracruz and state their origins.

4. The student will participate in an activity that demonstrates the complex rhythms that contribute to the *son jarocho* and its origin.

5. The student will be able to name the basic step (*zapateado*) used in a *son jarocho* and state its origin.

6. The student will be able to sing "La bamba" and understand its meaning.

7. The student will be able to dance "La bamba."

8. The student will be able to list the three principal ethnic groups located in the coastal region of Mexico and name, if any, their contributions to the *son jarocho*.

Concepts:

Spanish vocabulary

son—a melody or tune

jarocho—costumes, music, or dance coming from the state of Veracruz

Terms:

folk; native; pre-Hispanic; conquest; social class; mestizo; colonial; slavery

Generalizations:

1. Folk art is a reflection of culture.

MEXICAN STATES

1. Aguascalientes
2. Guanajuato
3. Querétaro
4. Hidalgo
5. Tlaxcala
6. Puebla
7. Morelos
8. México
9. México, D.F.
10. Guerrero
11. Michoacán
12. Colima
13. Jalisco
14. Navarit
15. Sinaloa
16. Durango
17. Chihuahua
18. Sonora
19. Baja California
20. Coahuila
21. Zacatecas
22. Nuevo León
23. Tamaulipas
24. San Luis Potosí
25. Veracruz
26. Oaxaca
27. Tabasco
28. Chiapas
29. Campeche
30. Quintana Roo
31. Yucatán

MEXICAN DANCE REGIONS

1. Norteño
2. Jalisco
3. Michoacán
4. Guerrero
5. Oaxaca
6. Chiapas
7. Yucatán
8. Veracruz
9. Huasteco (Tamaulipas, San Luis Potosí)

2. By examining the various components of folk dance and folk music, it is possible to relate several facets of culture (religion, history, social mores).

3. "La bamba" is useful in demonstrating the great influence of the Spaniards and Africans on the coastal indigenous groups.

Materials:

1. World map
2. Overhead projector
3. Cassette recorder
4. Unit materials

Procedure:

The teacher reads the outline included in the unit for the background material necessary for the presentation.

The teacher presents the historical background by using the world map to indicate the route of the Spaniards from Europe and the blacks from Africa.

Using mimeographed maps or an overhead transparency (master included in unit), the teacher focuses on the target area, Veracruz.

The teacher distributes mimeographed copies of "Trajes veracruzanos" (master included in unit), before an overhead presentation of typical costumes. Ask a series of questions leading to the origin of articles, such as, "Looking at the woman's attire (fan, lace shawl, shoes), would you say she shows greater Indian or Spanish influence?"

Using mimeographed copies or an overhead transparency (masters included in unit), the teacher presents the principal instruments used in a *son jarocho* while playing the cassette tape with excerpts of the instruments. After seeing a visual (see unit materials) and hearing short excerpts of the instruments, the teacher plays "La bamba" and asks the students to listen for the demonstrated instruments. Ask a series of questions such as, "What kind of instruments are typical of a tune from Veracruz?"

The teacher assigns the students to sketch and label one or more of the instruments.

The purpose of the following activity is to make the students aware of the complexity of the *son jarocho*, which may be played in 2/4, 3/4, or 6/8 time alternating or simultaneously.

The teacher writes the following diagram on the board. He/she then divides the class into three groups. Each group will be designated a roman numeral I, II, or III, as per the diagram. The teacher then says the numers 1 through 6 (indicating the beat) so that each group may practice its rhythm pattern without interference from the other groups. After each group has clapped its particular rhythm pattern and feels fairly confident, the teacher should then have all three groups clap only on their designated beat as he/she says beats out loud.

Groups	Beats					
	1	2	3	4	5	6
I	X	X	X	X	X	X
II	0			0		
III	*		*	*		

The teacher distributes copies of "La bamba" and teaches the pronunciation and meaning.

Using the attached sketch of the dance steps to "La bamba," the teacher presents the steps to the students. Because each version of "La bamba" may vary slightly, it is advisable to revise the steps according to the music *before* beginning to teach the steps to the students.

Evaluation Methods:

1. The students list the men's apparel and women's apparel and choose five items that show greatest Spanish influence.

2. Given sketches of the instruments, the students will be able to label with Spanish words and briefly state origin.

3. Teacher observes students' participation in rhythm activity.

4. Teacher observes students' participation in dancing activity.

5. The students will sing at least one verse of "La bamba."

6. The students will write the three major ethnic groups that came into contact on the coast of Mexico and will write their contributions to the music and dance of Veracruz (if any).

Costumes from Veracruz (Trajes veracruzanos)

trousers—pantalones
shirt—guayabera
long tie—peleacate
straw hat—sombrero veracruzano
boots—botines
dress—jarocha
apron—delantal
shawl—chal
shoes—zapatos
earrings—aretes
head adornments—tocado
flowers—flores

Cassette Tape Contents

I. Two brief excerpts to demonstrate the *requinto* (taken from "El tiburon" and "La bamba"

II. Two brief excerpts to demonstrate the *arpa* (taken from "El cascabel" and "El siquisiri")

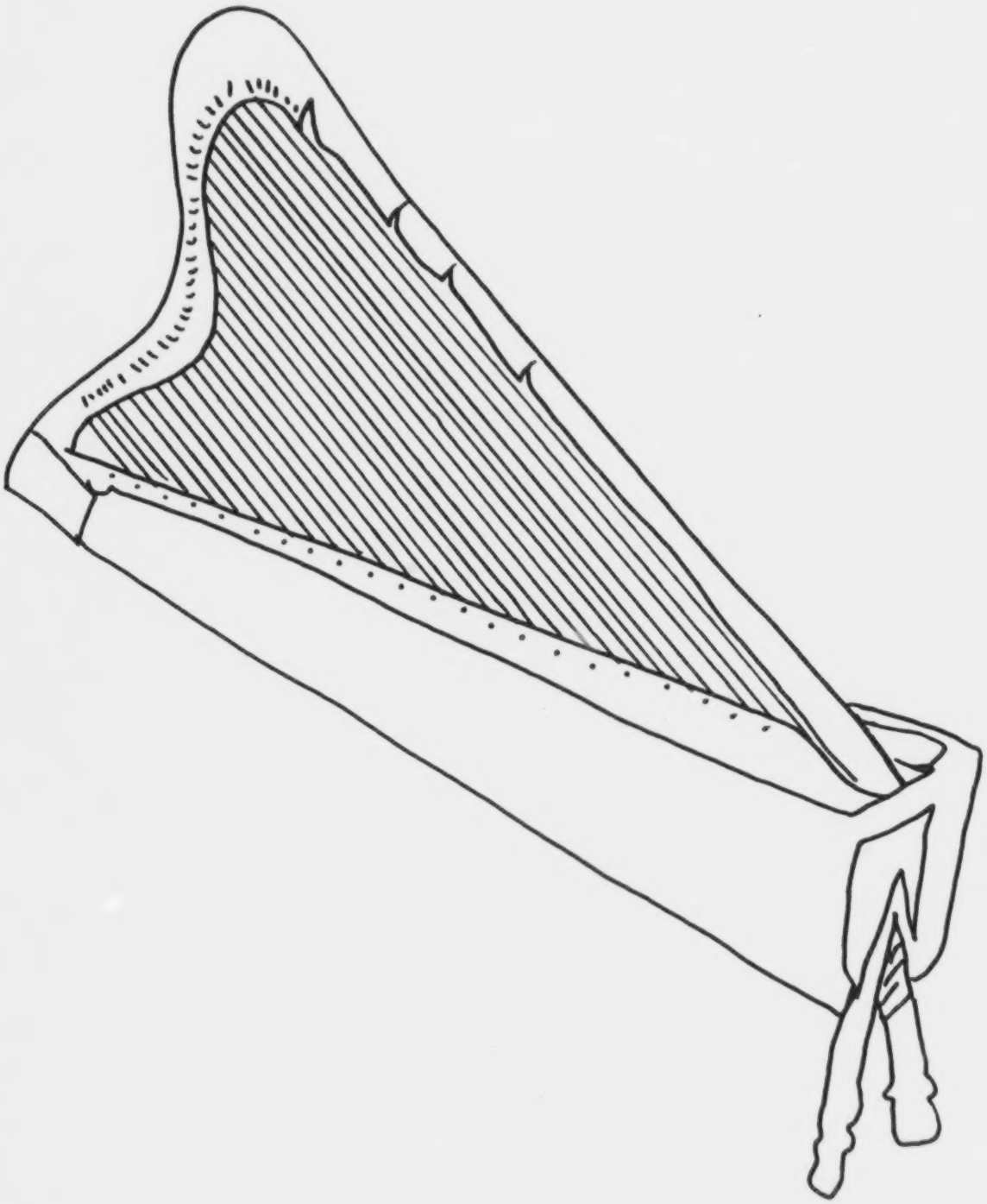
III. One excerpt to demonstrate the *jarana* (taken from "Los panaderos" [heard only as accompaniment to the requinto that begins the tape])

IV. One excerpt to demonstrate the *violin* (taken from "Canto a Veracruz")

V. Potpourri of melodies from Veracruz: "Fiesta en Veracruz" ("El siquisiri," "El zapateado," "La bamba"; "La bamba" (recommended for dancing); "El siquisiri"; "La bruja"; "El tilingo lingo"; "El jarabe loco"; "El zapateado"; and "La iguana."

VI. Discography (available from Education Service Centers listed in Appendix)

"Fiesta en Veracruz" was taken from the LP *Ballet Folklorico de Mexico*, RCA



El arpa

"Los panaderos" was taken from the LP *Musica indigena de México*

The remaining *sones* were taken from the LPs *Sones Jarochos* and *Peerless*.

"La Bamba"

Para bailar la bamba
Para bailar la bamba
Se necesita una poca de gracia
Una poca de gracia
Y otra cosita
Arriba y arriba
Ay arriba y arriba y arriba ire
Yo no soy marinero
Yo no soy marinero
Por ti sere
Por ti sere
Por ti sere.

Steps to "La bamba"

Basic Steps

step-step-step-hop
R L R R

OR

step-step-step-hop
L R L L

Variation:

heel-step-step-step-hop
R R L R R

OR

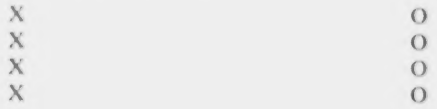
heel-step-step-step-hop
L L R L L

Sequence:

The introduction varies in length according to the version. Dancers must experiment as to when to begin.

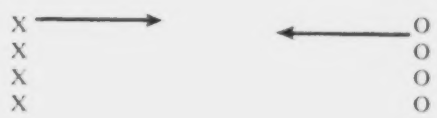
FORMATION:

Partners are facing each other.



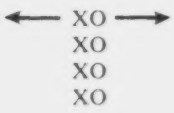
1.a. Partners dance forward and touch right shoulders.

1.(a)



b. Partners dance backwards to place.

(b)

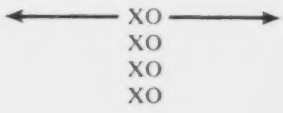


2.a. Partners dance forward and touch left shoulders.

2.(a)

b. Partners dance backwards to place.

(b)

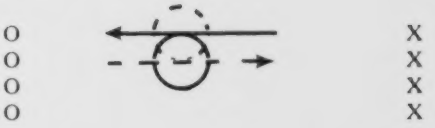


3. Partners dance forward and pass right shoulders, continuing to partner's position. Turn to face partner.

3.

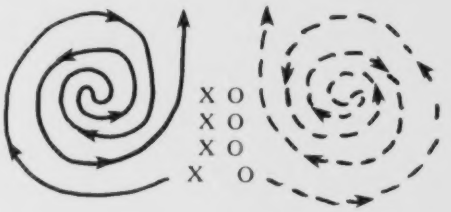
4. Partners dance forward. They pass left shoulders circling each other twice as they pass, before continuing to original positions. Turn to face partner.

4.



5. Dancers face front and follow the lead couple in two lines (see diagram).

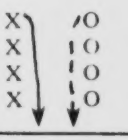
5.



6. Couples dance forward in turn under a bridge made by the other couples clasping hands. While forming the bridge, the couples continue doing the step in place.

7. Repeat entire dance.

6.



History:

La bamba is a dance from Veracruz, a tropical region of Mexico, on the Gulf of Mexico. Dances from this area are referred to as Jarochos. This dance tells how the sailors love to flirt with the girls. The girls, in turn, enjoy the attention of the young men. This is a group version of *La bamba*, sometimes called *Media bamba*. It can be used as an introduction to the solo version, where a solo couple tie the bow with their feet (see *La bamba*, section III).

Costume:

Girl: The fiesta dress the girl from Veracruz wears is quite elaborate and very beautiful. She wears a satin sleeveless blouse and a long petticoat decorated with lace around the edges. Both are either white or a pastel color. The petticoat is not full but more A-line shaped, gathered at the waist.

Over the petticoat is worn a very full skirt with ruffles at the bottom. It is made of a sheer white material such as chiffon, also decorated with lace. Around her shoulders she wears a white lace mantilla that crosses in front and is secured with a brooch. Tied around her waist is a black velvet apron adorned with flower appliques and bordered with black lace.

Her accessories include a small rebozo that complements the color of her blouse and petticoat, a necklace bearing a large cross, large gold earrings, a fan, flowers and bows in her hair, and white hard-soled shoes. Her hair is done in a bun or in braids that are pinned around on the back of her head.

Boy: The boy wears a long-sleeved shirt and trousers of white cotton material. He ties a red necktie or handerkerchief around his neck and wears a small straw hat and white boots.

Records Available

1. *Bailes regionales de Mexico*, RCA MKI.1448 or Argano DKL 1-3029
2. *Folklore de la campaña mexicana*, Peerless APM-19
3. *Bonito Veracruz*, Conjunto Jarocho de Angel Valencia Cuate's CU 534
4. *The Colorful Folklore of Mexico* Falcon FLP 2015
5. *Veracruz hermoso*, Conjunto Jarocho Medellin de Lino Chavez, RCA Camden Cam-28
6. *Sones Jarochos*, Conjunto Medellin y Hermanos Huesca, ECO 25049

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A Treasury of Mexican Folkways by Frances Toor

Folkloricos regionales de Mexico by Eloisa Segovia and Cyndy Wesley

Mexican Native Dances by Luis Covarrubias

Mexican Native Costumes by Luis Covarrubias

Mexican Music Notes by Herbert Weinstock for Concerts Arranged by Carlos Chavez as a Part of the Exhibit Twenty Centuries of Mexican Art

THE LATIN AMERICAN ART MUSIC TRADITION: SOME CRITERIA FOR SELECTION OF TEACHING MATERIALS

By Malena Kuss, North Texas State University

The author acknowledges with gratitude the support of the National Endowment for the Humanities and the American Philosophical Society, which made possible her research on Mexican operas.

The rich and varied corpus of art music composed in Latin America from the sixteenth century to the present has drawn native elements from three cultural traditions: the aboriginal Amerindian, the Afro-American, and the rural folk musical tradition of Iberian extraction. Regarding these traditions, Charles Seeger has pointed out that, before the Conquest, they were part of separate and geographically distant cultures, had developed within different social contexts, and displayed varying degrees of uniformity and complexity with respect to pitch, rhythm, timbre, form, and function of music in society.[1] By the time composers began to incorporate folk elements into conventional forms of European art music in the early nineteenth century, these traditions had undergone centuries of reciprocal interaction and change, retaining only residual strands from what once were self-contained musical systems.[2] Although assimilation of selective strands from these traditions into the transplanted forms of European art music imprinted an unmistakable identity on works that span well over three centuries, much music written by native-born composers and by foreigners who settled in Latin America remained unaffected by these traditions. Responding to creative needs shaped in a pluralistic society, the composer's choice to identify with his or her own cultural substratum or to emulate more eclectic European trends lies at the core of a confluence of values that has underscored Latin America's post-Conquest cultural history. At the same time, this very confluence constitutes Latin America's unique cultural predicament and its boundless source of creative energy. With some notable exceptions, Latin America's most representative composers are those who faced this challenge and nourished their visions in the search for synthesis and individual solutions to the fundamental dilemma posed by this predicament.

Based on the assumption, then, that *cultural identity* is the focal issue in any discussion of Latin America's cultural heritage, this paper proposes criteria for the choice of teaching materials aimed at building an awareness of the *cultural values* that have shaped the complex and diverse panorama of Latin America's post-Conquest music.

If now we assume that integration of musical traditions is what makes Latin America's music unique, and use *degree of integration* between the native cultural substratum and the conventional forms and techniques of European art music as taxonomical criterion, we find that compositions approximate one of the three following categories:

1. Works that exhibit a high level of technical craftsmanship but that do not rely on native strands. In these works we cannot consider cultural integration, because the composer does not incorporate elements from the native musical traditions.

2. Works in which composers incorporate *many* native strands; that is, there is a pervasive and indiscriminate use of nonselective native elements that appear unchanged, unmodified, or only slightly modified by compositional processes. These conditions—the use of many nonselective elements and minimal compositional change—go hand in hand. In these works there is no integration but rather a juxtaposition of elements from diverse musical traditions.

3. Works in which the composer uses very few and highly selective native strands, which appear compositionally transformed, that is, extensively modified by compositional processes. In this type of work, the native elements that appear compositionally transformed are an integral part of the composer's vocabulary and consequently become fully integrated into the musical discourse.

I shall discuss each category separately, as I attempt to determine which of these types are more suitable for teaching Latin American music at the high school and lower-division college levels.

Works in which elements from the native cultural substratum are not employed.

European techniques were fully mastered and applied in hundreds of works written by native-born composers and foreigners who have settled in Latin America from colonial times to the present. We have ample evidence of these works in sources such as Gerard Behague's excellent comprehensive history of Latin American music[3] and in numerous contributions by other scholars who have investigated specific aspects of the field, most notably Robert Stevenson, Gilbert Chase, Juan Orrego-Salas, Samuel Claro, and others.[4] When taking this corpus into consideration, integration of musical traditions is irrelevant. Instead, we must measure the technical prowess of the composers according to the standards set by the best European products of its kind.

No work better illustrates this category—and the complexity of defining the concept of "cultural nativism"—than the opera *Il Guarany* (1870) by the Brazilian Carlos Gomes (1836-1896). Based on the homonymous novel by the Indianist writer José Martiniano de Alençar (1829-1877), published in the *Diario do Rio de Janeiro* in 1856 and later adapted for the stage, *Il Guarany* was successfully premiered at the Teatro alla Scala of Milan on 19 March 1870—one year before Verdi's *Aida*—and produced twenty-seven times at La Scala during the 1870 and 1871 seasons and at least forty-eight times since then at the Teatro Municipal of Rio de Janeiro. The cast for the 1870 Milan premiere included the French baritone Victor Maurel (1848-1923), one of the best singing actors of his generation and—by Verdi's choice—the first Iago (1887) and first

Falstaff (1893). Maurel made his début at La Scala as Cacique in *Il Guarany*.[5]

Except for the inclusion of maracas, claves, and inubias[6] in the orchestration of the stage music for the "Baccanale indiano" in Scene 3 of Act III (ex. 1), the "nativism" of *Il Guarany* is confined to its libretto. Even the treatment of the subject sacrifices authenticity to that typically nineteenth-century idealized social order that harbored promises of social vindication, in this instance the portrayal of Portuguese and Guarani Indians as heroes and Spanish adventurers as villains.[7]

The score follows all the dramaturgical conventions of mid-nineteenth century Italian opera: key scheme as basic means of macrostructural organization; use of leitmotifs as unifiers and carriers of few but significant dramatic associations with both characters and situations; and a homophonic texture that sacrifices harmonic complexity and thematic development to the demand for vocal virtuosity. Perhaps the fact that Gomes grew up at a time when Bellini's popularity soared in Brazil accounts for the effective *polacca* for coloratura soprano, "Gentile di cuore," with which Gomes marks Cecilia's entrance in Scene 4 of Act I (ex. 2). This aria clearly emulates the widespread use of the *polacca* in popular operas by Bellini, Donizetti, Rossini, and Verdi, among others.[8]

Yet, and although the score of *Il Guarany* shows no traces of musical nativism, its overture, the "Symphonia do Guarany" or "Protofonia," which in 1871 or 1872 replaced the original "Preludio," has become as identified with Brazilian nationalism as the country's official national anthem[9] as was Verdi's chorus "Va, pensiero, sull'ali dorate" from *Nabucco* (1842) with the Italian *Risorgimento*. In the 1936 issue of the *Revista Brasileira de Música* dedicated to Carlos Gomes, João Itiberê da Cunha points out the "war-like grandiosity of the overture, a true leitmotif recalled throughout the opera"[10] (ex. 3)

In *Music in Latin America*, Béhague also indicates that "the first theme [of the overture] takes on an epic character in the context of the whole opera, functions as a leitmotif, and presents a typically Romantic idealization of 'indigenous' music."[11] Although three recordings of the complete opera have been privately issued, the "Sinfonia" is available in five commercial releases, including the RCA Victor LSC-2661 "Jalousie and Other Favorites in the Latin Flavor" recorded by the Boston Pops under Arthur Fiedler.

There is no doubt that *Il Guarany* cannot be excluded from any history of Brazilian or Latin American music. Nor, for that matter, can it be excluded from any history or encyclopedia of Western opera. But, should we introduce this type of early, romanticized nativism in basic programs for schools? Do we want to stress the fact that the most outstanding composer of operas to have emerged from Latin America before Alberto Ginastera (b. 1916) used only an elusive type of nativism and basically restricted it to his libretto?

Works in which many (that is, nonselective) idioms from the native musical traditions appear unmodified (or only slightly modified) by compositional processing.

European-trained composers throughout Latin America turned to the native musical traditions when, under the spell of the political liberalism and intellectual enlightenment that bred movements of national independence in the early nineteenth century, they felt the need to assert their cultural identity. By drawing from the rich pool of traditional musics, they developed a variety of national styles while retaining the techniques, forms, and types of compositions cultivated in Europe. I am referring to piano works, songs, choral pieces, operas, symphonies, symphonic poems, and the like, in which the borrowed sources retain most of their traditional features and undergo minimal modification or change in the process of composition.

As in Europe, musical nativism trailed behind similar impulses in romantic literature. In the River Plate area (now Argentina and Uruguay), the publication of such classics of *gauchesco* literature as Esteban Echeverria's "La cautiva" (1837), Hilario Ascasubi's *Santos Vega* (fragments, 1851; complete version, 1870), and José Hernández's *Martín Fierro* ("Ida," 1872, and "Vuelta," 1879) preceded the earliest attempts by native-born composers to orchestrate and transcribe rural folk dances for the salons of an emerging bourgeoisie of urban intellectuals. Weary of the academic rhetoricism and grandiloquence of neoclassical patriotic odes—such as the "Canto a Bolivar" (1825) by the Ecuadorian poet José Joaquín de Olmedo (1780-1847)—this idealistic minority, which assumed leadership for political progress, identified itself emotionally with the simpler lyricism of poetic expressions that evoked the life and popular traditions of the *gauchos*, the most typical product of nineteenth century River Plate society. As described in *Civilización y barbarie: Vida de Juan Facundo Quiroga* (1845) by Domingo Faustino Sarmiento (1811-1888), one of the chief architects of Argentina's advanced system of public education, many of the rural folk dances of the *gaucho* rely on characteristic features of Iberian folk music. Balanced eight-measure diatonic melodies, singing in parallel thirds, a preference for the major mode, and the use of a fast triple meter with frequent hemiola (alternation of 3/4 and 6/8) in the rhythmic instrumental accompaniment of harp and guitars reinforced by native drums,[12] are common features of folk music of Iberian extraction. These features also characterize *El gato*, Argentina's most popular rural dance.

Opposing Sarmiento's controversial view that Argentina's cultural physiognomy rested on the rift between what he perceived in 1845 to be the "civilization" of the cities vis-à-vis the "barbarism" of the plains, Argentine historian Ricardo Rojas argued that urban forms of *gauchesco* music, drama, and literature function as epics that consolidated what Sarmiento described as irreconcilable sociocultural opposites. As dramatic forms of popular expression, "dances are the perfect union of music, poetry, and gesture, fused through rhythm." In them, "elemental feelings are

Example 1. Carlos Gomes, *Il Guarany*, Act III, "Gran Marcia—Baccanale Indiano," piano-vocal score, p. 333.

ALLEGRETTO (♩ = 108)
Gli strumenti selvaggi partono dalla 3ª quinta a dritta e facendo un mezzo circo da -
f
vanti al proscenio, prendono posto alla sinistra della Banda ordinaria, la quale si troverà al
suo posto come indica il libretto.

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Example 2. Carlos Gomes, *Il Guarany*, Act I, Scene 4, "Gentile di cuore," piano vocal score, p. 45.

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Example 3. Carlos Gomes, *Il Guarany*, "Sinfonia," piano-vocal score, p. 5 (cf. "Gran Marcia—Baccanale Indiano, Scene 3 of Act III, Ex. 1).

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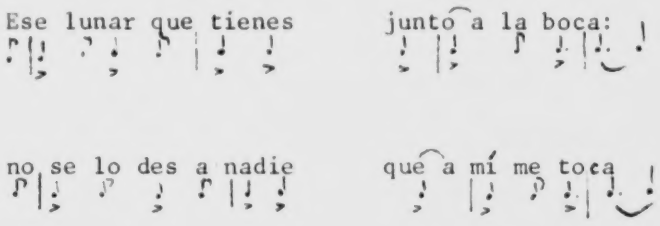
articulated by music, which is by necessity monotonous, while the verses intoned by the coryphaeus, the protagonist, or the chorus, comment on the joy or fear of the popular mystery being represented."[13] *El gato*, whose strophes of four hepta and pentasyllabic verses follow the pattern of the popular Spanish *seguidilla*, assumed stronger nationalistic connotations when composers singled it out for countless piano, vocal, and orchestral settings:



These settings span the length of the period of musical nationalism in Argentina, from the earliest, "El gato, baile nacional del gaucho argentino" in the *Aires nacionales* for piano (c. 1880) by Francisco A. Hargreaves (1849-1900) and the *Gato cuyano* for piano and orchestra by Arturo Beruti (1862-1938), premiered in Buenos Aires at one of the first concerts devoted entirely to works by Argentine composers at the fashionable Teatro de la Opera on 29 April 1882, to the widely performed *Huella y gato* for piano by Julián Aguirre (1868-1924), which in the 1930 orchestral version by Ernest Ansermet became a staple of the nationalistic symphonic repertory, and the "Gato" from the *Cinco canciones populares argentinas* (1943) by Alberto Ginastera (b. 1916), the fifth song of a popular cycle recorded by Phyllis Curtin (Cambridge CRS-203 and Vanguard VRS 1125), Marilyn Richardson (World Record Club R 02423), Jennie Tourel (Columbia ML 2198), and Gerard Souzay (London DLC/E 6501), (ex. 4).

As with settings of *el gato* in the River Plate area, the use of traditional sources in conventional types of European art music with maximum retention of traditional features and minimal compositional change also characterizes early musical nationalism in other Latin American countries. Carrying the same type of nationalistic associations as the *gato* in Argentina, the Mexican *jarabe* "was adopted as the song and dance of the revolutionaries throughout Mexico."[14] An early *jarabe* for piano (composed around 1820) was followed by the *Variaciones sobre el tema del jarabe mexicano* (1841) by José Antonio Gómez (1805-1878); the *Jarabe nacional* (c. 1860) by Tomás León (1826-1893); and the *Capricho de concierto Ecos de México* (c. 1880) by Julio Ituarte (1845-1905). According to Otto Mayer-Serra, *Ecos de México* is a medley of popular Mexican tunes structured after the potpourris of operatic airs fashionable in mid-nineteenth-century Mexico.[15] Quoted in Ituarte's *capricho de concierto* is "El perico," a popular tune that also surfaces in another notorious musical quilt, the "Danza tlaxcalteca" from the opera *Guatimotzin* (1871) by Aniceto Ortega (1823-1875) (exs. 5a and 5b).

In Brazil, the pianist and amateur composer Brasílio Itiberê da Cunha (1846-1913) published the piano piece *A Sertaneja* in 1869. In his seminal monograph *The Beginnings*

Example 4. Alberto Ginastera, *Cinco Canciones Populares Argentinas* (1943), "Gato," measures 1-4 and 18-29.

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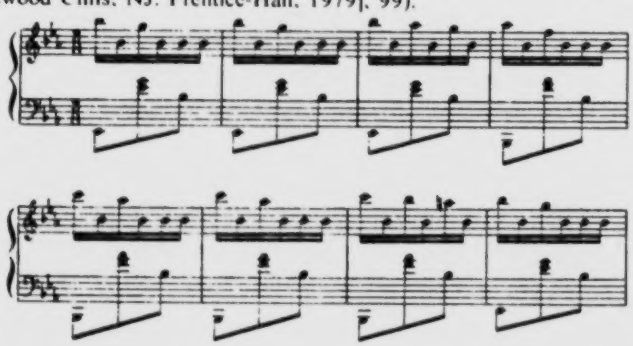
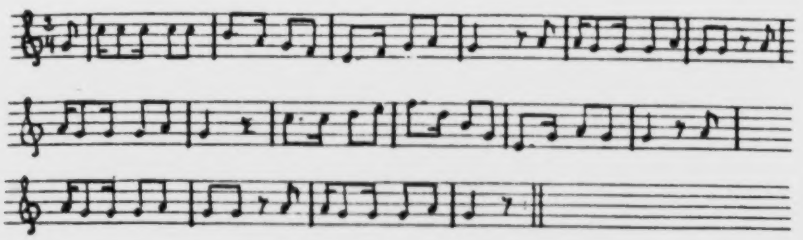
Example 5a. Julio Ituarte, *Ecos de Mexico*, quotation of "El Perico" (see Otto Mayer-Serra, *Panorama de la musica mexicana* [México: El Colegio de Mexico, 1941], 128, as reprinted in Gerard Behague, *Music in Latin America: An Introduction* [Englewood Cliffs, NJ: Prentice-Hall, 1979], 99).



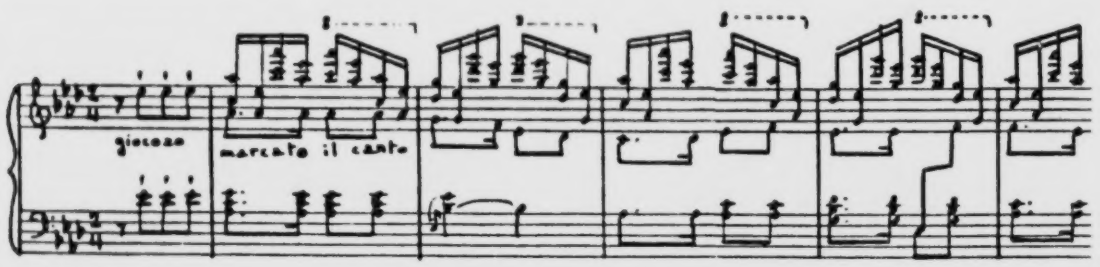
Example 5b. Aniceto Ortega, *Guatimotzin* (1871), "Marcha y Danza tlaxcalteca," manuscript orchestra score, measures 64-72.

of Musical Nationalism in Brazil, Behague indicates that this is the "first nationalistic composition" that "unquestionably presents national elements derived from the popular forms such as the *maxixe* (the Brazilian *tango*) or the popular *modinha*. . . . The repetition of the first section leads to the literal quotation of the traditional tune "Balaio, meu bem, balaio" [exs. 6a and 6b], widely in vogue in the entire country at that time."[16]

Example 6a. Traditional version of the Brazilian tune "Balaio, meu bem, balaio" (Gerard Behague, *The Beginnings of Musical Nationalism in Brazil* [Detroit: Information Coordinators, 1979] Detroit Monographs in Musicology, no. 1, p. 15).



Example 6b. Brasilio Itiberê da Cunha, *A Sertaneja* (1869), quotation of "Balaio, meu bem, balaio" (Behague, *The Beginnings of Musical Nationalism in Brasil*, p. 15).



Literal quotation of popular dances also became established practice in plays and operas on native subjects. In *Guatimotzin* (1871), the first Mexican opera in which nativism surfaces in the score, the amateur composer and professional obstetrician Aniceto Ortega del Villar (1823-1875) colorfully orchestrated several popular tunes, including the ubiquitous "Perico" (ex. 5b). In Argentina, literal quotation of choral dances takes up 48 percent of the total performance time of *Raquela* (1923), the second opera by the master of Argentine nationalism, Felipe Boero (1884-1958). The practice became a trademark of Argentine lyric theater and is especially noteworthy in such operas as *Huemac* (c. 1913) by Pascual de Rogatis (1880-1980), whose "Danza" remains a favorite symphonic excerpt;[17] *Lázaro* (1929) by Constantino Gaito (1878-1945), the first composer to incorporate a *tango* in an opera score; *La ciudad roja* (1936) by Raúl H. Espoile (1888-1958), who used *El marote*, *El Candombe*, and *La Resbalosa*—all dances identified with the bloody and popularizing dictatorship of Juan Manuel de Rosas (1829-32, 1835-52); and *Prosperina y el extranjero* (1951) by Juan José Castro (1895-1968), in which the keeper of a communal dwelling (*conventillo*) is characterized by the popular urban *milonga*, premiered at La Scala of Milan in 1952. Dances are also an integral part of the two nativistic masterpieces based on rural folk idioms: *El Matrero* (1929) by Felipe Boero, which opens with *La media caña*; and *La sangre de las guitarras* (1932) by Gaito, who uses the national dance, *El pericón*, for the closing chorus of Act I.

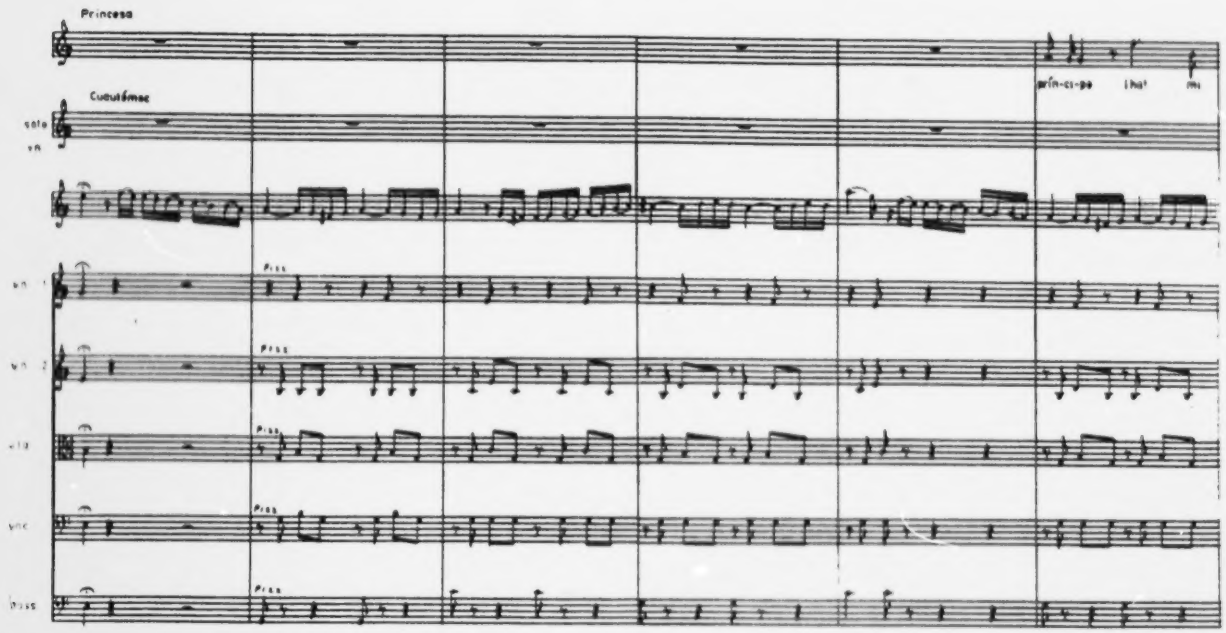
Conversely, some of the most popular symphonic works are dances excerpted from operas. Examples from Brazil include the "Preludio" to *O Garatuja* (c. 1904), the unfinished comedy by the pioneer of Brazilian nationalism, Alberto Nepomuceno (1864-1920); the "Congada" from Act II of Francisco Mignone's (b. 1897) *O Contratador dos diamantes* (1921, revised 1951); and the Afro-Brazilian "Batuque" that closes Act I of Oscar Lorenzo Fernández's (1897-1948) nativistic masterpiece *Malazarte* (1931-33). A comparison of the thematic material used by Aniceto Ortega for the "Danza tlaxcalteca" and for the more eclectic "Dúo de Cuauhtémoc y la Princesa" from his opera *Guatimotzin* (1871) clearly illustrates the stylistic dichotomy between traditional and nontraditional musical materials in early nationalistic scores (exs. 7a and 7b).

Drawing evidence from his vast experience with Latin American music, Charles Seeger concluded that collective social values had more impact on the music produced in Latin America before 1900 than did the contributions of individuals; therefore, in the relationship between music and society, Latin America reflects mainly the "pressing in upon music" of society: "Our knowledge of the environmental *pressure in upon* music in the New World can account for a vastly larger proportion of the acculturation phenomena than can our knowledge of the *push outward* of the vital music activity itself."[18]

What is, then, the relevance of introducing this type of unintegrated and socially generated type of early musical nationalism in our classrooms? Besides the obvious relevance of this type of explicit nativism to Latin America's sociocultural history, a few representative works can well serve other tangential purposes. They can, for instance, be used to teach a limited repertory of folk tunes whose survival in operas, symphonies, art songs, and piano pieces provides an added measure of their widespread popularity. A comparison of traditional and urban versions of the tunes that, by virtue of their popularity, crossed social boundaries, can help us trace the survival of some rural forms in the urban areas. But, if we compare the treatment of European nationalism in general appreciation textbooks, we find that, whereas the type of explicit nativism exemplified in Boero's *El Matrero* (1929) and Fernandez's *Malazarte* (1931-33)—no doubt comparable to the explicit German nativism

Example 7a. Aniceto Ortega, *Guatimotzin* (1871), "Danza tlaxcalteca," manuscript orchestra score, measures 64-72.

Example 7b. *Guatimotzin*, "Dúo de Cuauhtémoc y la Princesa," manuscript orchestra score, measures 7-12.

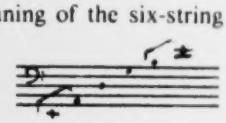


of Carl Maria von Weber's *Der Freischütz* (1821)—is relevant to opera history or musical anthropology, more mature and integrated expressions of German nationalism are likelier choices for general textbooks and anthologies of Western music. This point leads us to the third and last category.

Works in which few and highly selective idioms from the native musical traditions appear transformed and modified by compositional processing, as an integral part of the musical vocabulary of the composer.

Whereas in the early phase of the nationalistic period composers borrowed an indiscriminate variety of nativistic sources and incorporated them into their scores with minimal or no compositional change, fewer and more selective nativistic idioms appear integrated and compositionally transformed in later works (c. 1920-1960). One of the most pervasive idioms associated with the rural folk tradition is the melodic series from the tuning of the six-string guitar (ex. 8), the most prominent instrument in the organology of River Plate music of Iberian import:

Example 8. Tuning of the six-string guitar:



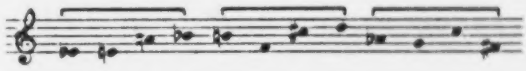
Melodic motifs derived from the framing fourths of the guitar tuning—a trademark in Felipe Boero's nationalistic works as well as in the nationalistic compositions (1937-64) of Alberto Ginastera (b. 1916)—can be traced from Boero's operas *Raquela* (1923) and *El Matrero* (1929) (exs. 9a, 9b, and 9c) to Ginastera's first opera, *Don Rodrigo* (1964), in which the composer integrates it into the twelve-tone row that regulates most of the pitch relationships in the score (exs. 10a, 10b, 10c).

Like its literary prototype, Juan Moreira, *El Matrero* is a statement that protests the injustice of a social system that drove outlawed *gauchos* to their deaths. In the score, Boero successfully transferred the prosodic inflexions of rural vocal music and its simple harmonic style into the Italian forms and French harmonic language of his academic earlier works. The fourth of nine stage works Boero wrote between 1913 and 1938, *El Matrero* has received fifty-seven performances at the Teatro Colón of Buenos Aires since its première in 1929 and is the most popular among the fifty operas by Argentine composers that have been produced at that theater since its inauguration in 1908.

In *Don Rodrigo*, Ginastera integrates dramatic and visual gestures of nineteenth-century grand opera with a musical language rooted in Schoenberg's twelve-tone method. Applied with technical virtuosity, principles of serial composition are used to transfer dramatic associations to the

Example 9. Felipe Boero, *El Matrero* (1929), melodic idioms derived from the tuning of the guitar.

Example 10a. Alberto Ginastera, *Don Rodrigo* (1964), basic 12-tone series.



Example 10b. *Don Rodrigo*, Rodrigo's leitmotif built on the first four pitches of the basic series, Act I, Scene 1, measures 1-4.

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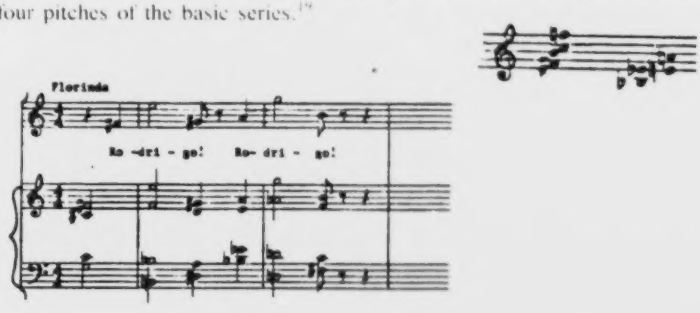
Example 10c. *Don Rodrigo*, Act II, Scene 5, measures 523-525, Rodrigo's motif derived from Florinda's series, a row built on the first four pitches of the basic series.[19]



serial level of the score. One of Spain's oldest and richest epics, the legend of Rodrigo carries deep cultural roots, for it is identified with eight centuries of Moslem occupation of Spain, from Rodrigo's defeat in the battle of Guadalete (711) to the restoration of Christian Spain after the conquest of Granada (1492). The fall of the last Visigothic king was recorded in the popular *cancionero* of Rodrigo, collected between c. 1450 and 1637; it served as the subject of the first Spanish historical novel, the *Crónica sarracina* by Pedro del Corral (c. 1430); and was the subject of three poems and a tragedy by the eminent English romantics Robert Southey (*La Caba*, 1802, and *Roderick, the Last of the Goths*, 1814), Walter Scott (*The Vision of Roderick*, 1811), and Walter S. Landor (*Count Julian*, 1811). Alejandro Casona (1903-1965), himself a great Spanish dramatist who had absorbed the imagery of Rodrigo's literary progeny as deeply as Ginastera had absorbed distilled idioms from Argentina's rural folk music, produced a libretto charged with evocative metaphors that relies mostly on Christian versions of the Rodrigo legend. The first of three operas to date, *Don Rodrigo* marks a culminating point of technical virtuosity in the manipulation of the twelve-tone method of composition that Ginastera first applied in the second movement of his *Piano Sonata No. 1* (1952). The central dramatic idea in the libretto—heroism as archetypal value—is associated in the score with the basic twelve-tone row (ex. 10a) from which most of the pitch material for the opera is derived (exs. 10a, 10b, and 10c). Whereas archetypal heroism is associated with the complete twelve-tone row, Rodrigo's individual heroism is associated with the first four pitches of the same row (ex. 10b). This segment provides the harmonic and melodic intervals used throughout Act I, centered on Rodrigo, the opera's pivotal heroic character (ex. 10c). This is also the segment of the row that can be traced to the guitar tuning whose melodic contour Ginastera quoted literally in early works (ex. 11a), progressively transformed (ex. 11b), and distilled in later compositions, including his second opera, *Bomarzo* (1967) (ex. 11c).

The data adduced should prove conclusively that, in mature nationalistic works, idioms from the native musical traditions penetrated art music forms at structural and basic compositional levels. Regarding for a moment the idiom itself, in this instance the ubiquitous motif built on the outer perfect fourths of the guitar tuning, it is important to mention the role of *value* in the selection of one traditional idiom over another. Seeger did not isolate this issue in his writings on Latin America, but he referred to the importance of value when dealing with the singularity of culture-carriers:

> My definition of society is that it is the infrastructure of the sociocultural continuum and that culture is the suprastructure of that continuum. . . . Society is primarily and predominantly a biological formation and our concept of it should be so understood. Culture, on the other hand, as a superstructure built on it, is a creation of man through the recognition of the singularity of the individual. . . . Singularity is a hierarchy: some individuals are more singular than others. *The more singular, the more a maker of culture.* Culture is carried by all members of a society; but it is the more singular that make the culture that they carry. . . . With singularity, the factor of value enters. There are social values and cultural values.[20]

The melodic polarization in perfect fourths derived from the guitar tuning seems to have traveled from the social to the cultural level by virtue of the selectivity of its prominent users.

Going back to the purpose of our inquiry, the search for criteria to underlie the choice of materials for our pedagogical purpose, should we present only those works that reflect an integration of the native and European musical traditions, those we can consider culturally idiosyncratic? Or should we present both what is culturally unique and what is not, works to which socially induced native strands remain peripheral and those in which native strands do not appear at all?

Conclusions

1. If the purpose of the program is to build an awareness of the concepts and symbols that are essential for an understanding of Latin American culture, I propose an approach in which integration of native and art music traditions is the basic criterion for the choice of materials. Integrated works reflect a maturity—a coming of age—in the compositional thinking that the materials selected should stress. This approach would also permit presentation of authentic folk, popular, and tribal musics (see category 2) concurrently with the presentation of works from the art music tradition.

2. Certain native idioms assume the role of cultural symbols by repeated use and transformation (as does the melodic series from the guitar tuning by its repeated use in the works of Boero and Ginastera). The approach that I am proposing would create an awareness of these symbols, *what* they are and *how* they are used.

3. I would also propose an approach free of chronological periodicity. Composers may want to re-create cultural symbols (such as Carlos Chavez's fanciful reconstruction of the "sound" of Aztec music in *Xochipilli-Macuilxochitl* (1940) in which remote, not immediate, historical periods are related.

4. Above all, the choices must stress creative originality. Ricardo Rojas worded it much more poetically when he said that "the identity of this new, 'magic' America is not to be sought in the revival of its aboriginal past, nor in the recreation of its adopted Europe, but in the welding of a new myth, nurtured by both."[21]

Notes

1. "Music and Society: Some New-World Evidence of Their Relationship" (1952), in *Studies in Musicology 1935-1975* (Berkeley and Los Angeles: University of California Press, 1977), pp. 184-185.

2. Kwabena Nketia, "African Roots of Music in the

Example 11a. Ginastera, *Variaciones concertantes* for chamber orchestra (1953). I. "Tema per violoncello ed arpa," measures 1-4.

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Example 11b. Ginastera, *Piano Sonata No. 1* (1952). III. "Adagio molto appassionato," measures 1-11.

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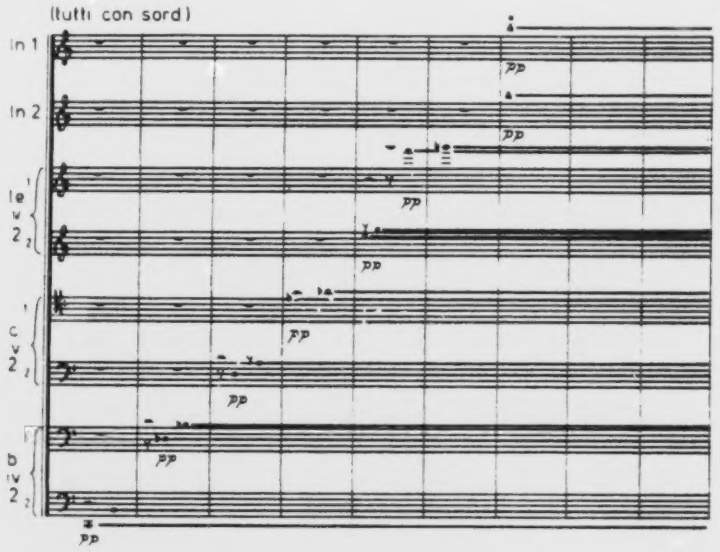
Example 11c. Ginastera, *Bomarzo* (1967). "Praeludium," measures 1-9.



Americas: An African View," paper delivered at the XIIth Congress of the International Musicological Society. See *Report of the Twelfth Congress Berkeley 1977*, edited by Daniel Heartz and Bonnie Wade (Kassel: Barenreiter Verlag, and Philadelphia, American Musicological Society, 1981). Nketia defines the concept of *residual strands* as "those elements that remain unchanged while others do change." Often applied to "musical expressions which create and develop their primary tonal materials along the lines of Western music, the residual strands, besides providing an enduring African (Amerindian, Iberian) base, also function as *formative elements* in the creative process of compositon. It is such formative elements that constitute the African (Amerindian, Iberian) roots of music in the Americas."

3. *Music in Latin America: An Introduction* (Englewood Cliffs, N.J.: Prentice-Hall, 1979).

4. For a fairly comprehensive bibliography of sources on Latin American music, see Guy A. Marco, Ann M. Garfield, and Sharon Paugh Ferris, *Information on Music: A Handbook of Reference Sources in European Languages* (Littleton, Colo.: Libraries Unlimited, 1977), vol. 2: The Americas.

5. Harold Rosenthal, "Maurel, Victor" in *The New Grove* (London: Macmillan, 1980), vol. 11, pp. 842-843. Other premieres include Rio de Janeiro, 2 December 1870; London, Covent Garden, 13 July 1872; Buenos Aires, Teatro Colón, 27 June 1874; Barcelona, Teatro del Liceo, 7 March 1876; Montevideo, 1876; Havana, 1878; St. Petersburg, 12 February 1879; Malta, Teatro Reale, 21 October 1879; Nice, 1 March 1880; Lisbon, 31 March 1880; Mexico City, 1883; Zagreb, in Croatian translation by J. E. Tomic, 21 April 1883; San Francisco, 1884; and New York, 3 November 1884 (see Alfred Loewenberg, *Annals of Opera*, 1597-1940, 2d. ed., revised and corrected [Geneva: Societas Bibliografica, 1955], vol. 1, col. 1013).

6. Specified in the score as "strumenti selvaggi" (of the savages, or, inhabitants of the wilderness, "*selva*", are the claves,. Cuban concussion sticks; maracas, gourd rattles filled with dried seeds or pebbles, widespread among the South American Indians; and inubie, the primitive war trumpets of the Guarani Indians, who often manufactured their instruments from human bones.

7. Malena Kuss, "Il Guarany" in *The Encyclopedia of Opera* (New York: Charles Scribner's Sons, 1976), p. 156.

8. I am indebted to my graduate student Michael Reid for an extensive list of *polaccas* in operas by these composers.

9. Brazil's official national anthem was composed by Francisco Manuel da Silva (1795-1865) in 1831, on the abdication of Emperor Dom Pedro I. The original text was replaced by the present one by Joaquim Osorio Duque Estrada (1870-1927). The music of da Silva's anthem was officially adopted when the Republic was proclaimed in 1889.

10. *Revista Brasileira de Música*, 3/Fasc. 2 (Rio de Janeiro: Instituto Nacional de Música da Universidade do Rio de Janeiro, 1936):247-248.

11. P. 115.

12. Such as the caja and the bombo, high and low folk drums.

13. Ricardo Rojas, "Los gauchescos," in *Historia de la literatura argentina* (1917-22) (Buenos Aires: Guillermo Kraft, 1960), 1:200-220.

14. Robert Stevenson, *Music in Mexico* (New York: Thomas Y. Crowell, 1952), p. 185.

15. *Panorama de la música mexicana* (Mexico City: El Colegio de México, 1941), pp. 123-129.

16. Detroit: Information Coordinators, 1971 (Detroit Monographs in Musicology, no. 1), pp. 12-15.

17. Malena Kuss, "*Huemac* by Pascual de Rogatis: Native Identity in the Argentine Lyric Theater," in *Yearbook for Inter-American Musical Research*, vol. 10 (1974), pp. 68-87.

18. Charles Seeger, "Music and Society: Some New-World Evidence of Their Relationship," in *Studies in Musicology 1935-1975* (Berkeley and Los Angeles: University of California Press, 1977), p. 191. See also Malena Kuss, "Charles Seeger's Leitmotifs on Latin America," in *Yearbook of the International Folk Music Council* 11 (1979):92-93.

19. Malena Kuss, "Type, Derivation, and Use of Folk Idioms in Ginastera's *Don Rodrigo* (1964)," in *Latin American Music Review* 1, no. 2 (1980):176-195.

20. Letter to the author (21 October 1977).

21. *Eurindia* (c. 1922-24) (Buenos Aires: Losada, reprinted 1951), p. 12.

About the Author

Malena Kuss, Argentine-born musicologist and Fulbright scholar, has written extensively on Latin American music and is preparing an analytical study of the works of Alberto Ginastera for publication in the United States. She has received numerous awards, and has contributed articles to *Die Musik in Geschichte und Gegenwart*, *The Encyclopedia of Opera* (New York, Scribner's, 1976), *The New Grove*, the *Composers of the Americas* series (Washington, DC, Organization of American States), the *Yearbook for Inter-American Musical Research*, *Revista Musical Chilena*, *Tempo*, *Inter-American Review of Bibliography* (Washington, DC, Organization of American States), *Latin American Music Review*, the *Handbuch für Musiktheater* (University of Bayreuth, Forschungsinstitut für Musiktheater), and the *Yearbook of the International Folk Music Council*. She is review editor of *Latin American Music Review* and director of the Center for Latin American Music Bibliography at North Texas State University in Denton, Texas, where she has taught musicology since 1976. She holds a Ph.D. in musicology from the University of California at Los Angeles.

MARIACHI GUIDE

By Belle San Miguel, Special Programs, San Antonio Independent School District

Of all the major strains of Mexican and Mexican-American folk music, by far the best known to North Americans is that of the mariachis. For many it captures the essence of the vibrant nature of Mexican music.

What we may not understand is this: Exactly what is it that makes a piece of music typical of the mariachi style? What makes the mariachi musical ensemble different from other musical groups? What exactly gives it that special spice and vigor?

Belle San Miguel teaches instructors and students alike the recipe for creating a genuine mariachi sound. She explains the instrumentation, the history, and performance characteristics of the style in this guide to creating a mariachi band.

Grade Level:

6-12

Suggested Activities:

1. Ask students to identify the instruments found in a mariachi ensemble.
2. Ask students to illustrate their own instruments.
3. Ask students to make a chart of rhythm patterns found in mariachi music.
4. Help students with word pronunciation of songs.
5. Ask students to identify the sounds of the different instruments while listening to a recording of mariachi music.

Purpose:

The purpose of establishing a mariachi is to bring to students a satisfying and rewarding musical experience that may serve to introduce or to preserve Mexican music.

Definitions:

There are various hypotheses about the origin of the word "mariachi." The most common is that during the reign of Emperor Maximillian, minstrels often were employed to play at the French court during festive occasions, some of which were weddings. For this reason, the Mexican people began calling the minstrels "mariachi," derived from the French word "mariage" ("marriage").

Another theory suggests that, since all Mexican women are named Mary and since many songs are about women, the suffix "chi" was added to the root word "Maria".

History:

A Mariachi, a strolling folk orchestra, originally consisted of stringed instruments: *vihuela*, guitar, violin, and harp. Trumpets were later added, and the *guitarrón vihuela*, guitar, violin, and trumpets revolutionized mariachi music in the 1930s.

There are many well-known Mariachis, but one of the most famous is the Mariachi Vargas de Tecalitlan, organized by Gaspar Vargas in 1898. He started with four musicians who played the harp, *guitara de golpe*, and two violins. His son Silvestre Vargas joined his father's Mariachi as a violin player at age 17.

In 1930 Don Gaspar increased his Mariachi to seven members: four violins, harp, *guitara de golpe*, and a *bajo sexto*. The number of members fluctuated between eight and ten during the middle thirties and the forties. The *guitarrón*, *vihuela*, and one trumpet were added to the group and the *bajo sexto* was dropped from the ensemble. In the late forties and the fifties, the instrumentation was changed again, to include six violins.

Mariachi Vargas de Tecalitlán today consists of twelve members. In the rhythm section are four instruments: the *guitarrón*, harp, *vihuela*, and guitar. In the brass section there are two trumpets. In the string section there are six violins. The instrument that makes the great Mariachi Vargas de Tecalitlán so unique is the harp. By listening to this Mariachi, the students will learn to recognize this group's unique combination of sounds.

Instrumentation:

The instruments used in a Mariachi are
Guitarrón (large bass guitar)
Vihuela (vibuela) (small guitar)
Guitar (standard)
Violin
Trumpet

Guitars are available in most music stores. The *guitarrón* and *vihuela* can be found in some music stores in the United States, or they may be purchased in Mexico. When buying a *guitarrón* or *vihuela*, imperfections in the glueing of the bridge and the neck must be checked: many of these instruments become unglued after several months of usage. In forming a mariachi, schools must invest in a *guitarrón*, a *vihuela*, and some guitars. The violins and trumpets might be loaned to the mariachi class by the school district music department.

Guitarrón:

The *guitarrón* is the largest of the mariachi instruments. It is a large guitar made out of wood. The back of the *guitarrón* is what makes it so different from other instruments: the shape of the *guitarrón* gives it its unique sound. This instrument provides the bass sound of the mariachi. It has six strings and no frets. The sound is produced by pulling the strings. The parts of the *guitarrón* are the body, bridge, tuning keys, neck, and strings. The names of strings starting from the bottom are (transparency 1)

1st string—A
2nd string—E
3rd string—C
4th string—G
5th string—D
6th string—A

Vihuela

The *vihuela* is the smallest of the guitars. This instrument is made of wood and looks like a miniature *guitarrón*. The *vihuela* gives the mariachi the rhythm and harmony that is so typical of this type of music. This instrument has five strings and no frets (the top string is missing). It is played like the guitar. The *vihuela* breaks the rhythm with its difficult strumming. When the guitars are strumming down-up, down-up, the *vihuela* might be strumming down-up, down-down-up, down-down-up.

The parts of the *vihuela* are the body, bridge, neck, strings, and the tuning keys. The names of the strings starting from the bottom are (transparency 2)

1st string—E
2nd string—B
3rd string—G
4th string—D
5th string—A

Violin

The violin is the smallest instrument in the string family. It has a lovely, singing tone and is similar to the soprano voice.

The players press on the strings to change the pitch. The instrument has no frets. The four strings are set in vibration by the bow drawn across them. It alternates the melody with the trumpets. The names of the strings are (transparency 3)

1st string—E
2nd string—A
3rd string—D
4th string—G

Trumpet

The trumpet is a treble bass wind instrument with a shallow-cupped mouthpiece. It has three piston valves, and a trumpet player can produce all notes of the scale by pressing the valves in various combinations. This instrument alternates the melody with the violins and gives color to mariachi music by adding running notes and trills (transpareney 4).

Uniforms

An important accessory to any performing unit is the uniform. A *charro* outfit is a must for any mariachi group. These oufits must be made by an experienced tailor. Sketches of some very simple and some very elaborate uniforms are included here. Uniforms may be selected according to the school colors. The uniform consists of white shirt, jacket, trousers for boys and skirts for girls, tie, hat, and mariachi belt.

Simple: shirt, trousers, jacket, tie

Elaborate: shirt, jacket, trousers with *galas*, tie, hat, mariachi belt

Method of Instruction

In beginning a mariachi group these are some suggested steps to be followed.

1. Listen to a good recording of mariachi music and try to identify the instruments. Only by listening will students be able to get the unique sound. Point out the entrances and sound of the different instruments.

2. Clear diction in singing is important. In a song such as "¡Ay, Jalisco no te rajes!" the sentence "Muchacha bonita, la perla más rara" may very well sound like "Muchacha bonita, la perra amarrada" if he diction is not clear. Copies of words should be made available to students.

3. Learn to play basic chords. For the guitar, *vihuela*, and *guitarrón*, master the basic chords of the songs you choose to learn.

4. Rhythm is next. There are many patterns in mariachi music. Differentiate the strums or *mániquo* and transcribe these on charts, which may be mounted on the wall.

The *guitarrón* player reads the guitar chord names at first, and adds secondary bass notes as progress is made in mastering the instrument. Several players should learn the *guitarrón* and *vihuela*. It is a good practice to group voices and guitars together while trumpets and violins are working on their parts. Once the guitars and voices are sure of their parts, combine them with the other instruments.

The important thing is to get a song under way as a group so that the full sound of the mariachi will be heard.

Music

Mariachi arrangements are difficult to find. "El Carretero" and "La Bikina" were arranged by Juan Ortiz and have been used successfully in mariachi programs. Many students are able to arrange their own songs once they have a model to follow.

Hints

Try to keep your ensemble together.

The *guitarron* player is the key to setting the tempo.

Tune your instruments to the trumpet, but make sure there is a warm-up period before the tuning takes place.

Vihuela and guitar players should avoid using picks for strumming.

Keep your arrangements simple.

Try to have as many students as possible do a *solo* part.

Here are some patterns that may be helpful in explaining the different rhythms to the rhythm section. Note that --- means start the strum down; --- means strum up.

Recordings

Sones Jaliscenses

Mariachi Guadalajara, *Sones de Jalisco*, Musart, D-719.

Mariachi Nuevo Tecalitlan, *Sones*, Musart, DM 1203.

Mariachi Vargas de Tecalitlan, *El mejor mariachi del mundo*, RCA Victor, MKS 1156(c).

Mariachi Vargas de Tecalitlan, *El mejor mariachi del mundo*, Vol. 2, Arcano Records, DKL 1-3036.

Mariachi Vargas de Tecalitlán, *Sones de Jalisco*, RCA Victor, MKS 1653.

Sones Jaliscienses Plus Other Genres

Mariachi México, *Mariachi México*, Musart, D-90 (*sones*, polkas, *marcha, pasodoble*).

Mariachi Nuevo Tecalitlán, *Música y sones de mi tierra*, Discos AZA, LP-AZ-009 (*sones, rancheras*).

Mariachi México, *Música y canciones de México*, Torres, LPT 3013 (*sones, rancheras*).

Mariachi Los Rancheros, *Ya llegaron los mariachis*, Tropical, TRLP 5101 (*sones, huapangos, rancheras, corridos*).

Mariachi Vargas de Tecalitlán, *Fiesta en Jalisco*, RCA Victor, MKS 1863 (*sones, potpourris*).

Mariachi Vargas de Tecalitlán, *LXXV Aniversario*, Arcano Records, DKL1-3251 (*sones*, waltz, *obertura, pasodoble,, potpourri*).

Mendoza, Amalia (with Mariachi Vargas de Tecalitlán), *Los éxitos de Amalia Mendoza*, RCA Camden, CAM 309 (*son, rancheras, boleros*).

Mendoza, Amalia and Juan (mariachi not specified), *Los más famosos corridos y canciones*, Columbia,, MDC 1054 (*son, corridos, rancheras*).

Negrete, Jorge (with Mariachi Vargas de Tecalitlán), *El inimitable Jorge Negrete, Vol. 1*, Pegasus Records, LP 1004 (*son, corridos, rancheras*).

Miscellaneous:

Aguilar, Antonio (with Mariachi México), *Corridos de caballos famosos*, Musart, 1563 (*corridos*).

Fernández, Vicente (mariachi not specified), *Vicente Fernández*, Caytronics, CYS 1359 (*rancheras, boleros*).

Jiménez, José Alfredo (with Mariachi Vargas de Tecalitlán), *Mis corridos*, RCA Victor, MKS 1699 (*corridos, huapangos*).

Jiménez, José Alfredo (mariachi not specified), *Rancheras: Songs of the Mexicans*, Caytronics, CYS 1103 (*rancheras, huapangos*).

Mariachi México, *Mariachi México de Pepe Villa*, Vol. 3, Son-Art, SE-615 (polkas, *pasodobles*).

Mariachi Nuevo Tecalitlán, *La danza de las horas y otras clásocas*, Torres, LPT 3024 (*oberturas*).

Mariachi Nuevo Tecalitlán, *El sonido clásico del Mariachi Nuevo Tecalitlán*, Torres, LPL 3031 (*oberturas*).

Mariachi Tenochtitlán de Heriberto Aceves, *Huapangos*, Phillips, 832.652 (*huapangos*).

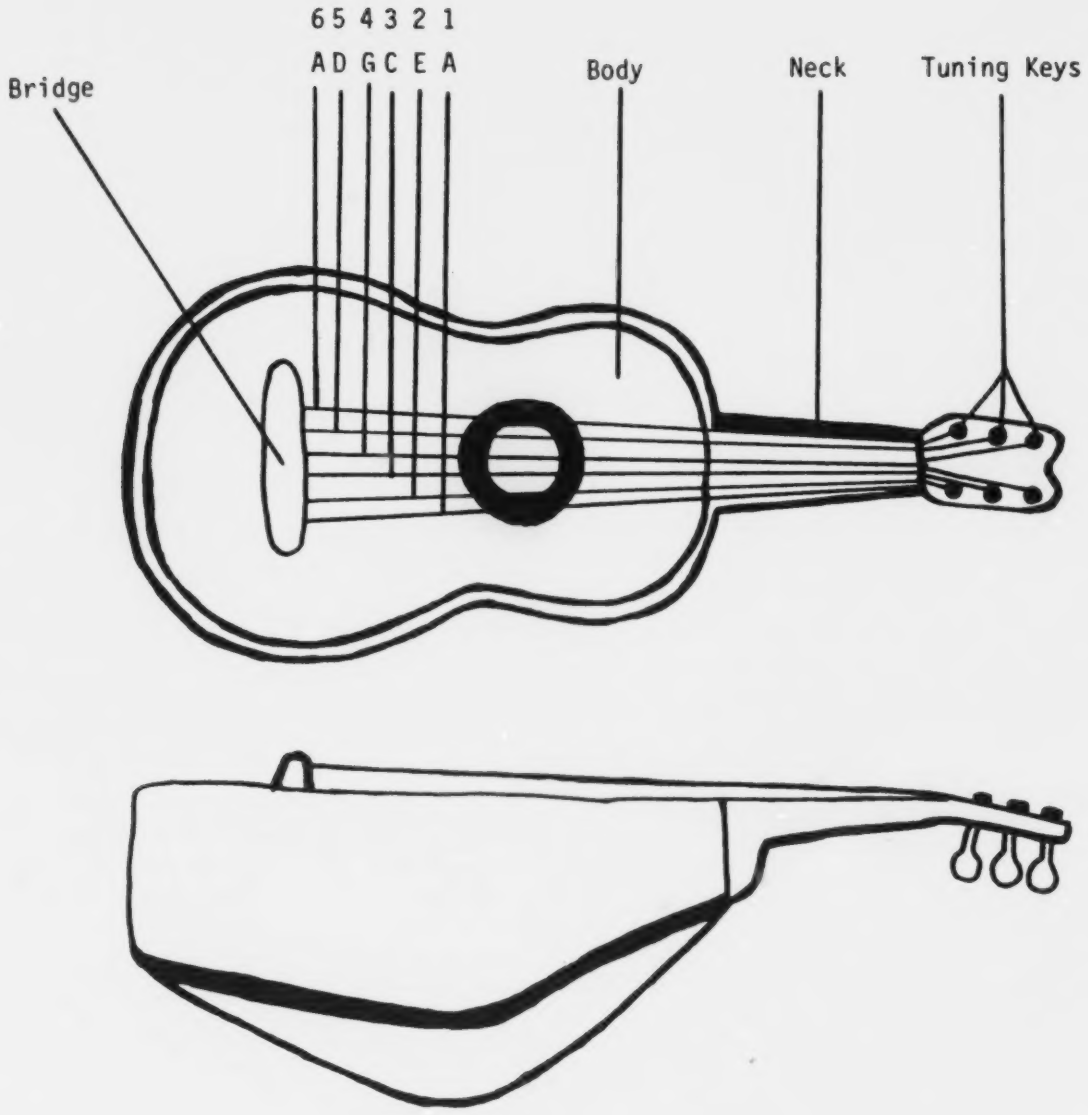
Mariachi Vargas de Tecalitlán, *Danzones*, Arcano Records, DKL-3025 (*danzones*).

Mariachi Vargas de Tecalitlán, *Pasodobles*, RCA Victor, MKS 1294 (*pasodobles*).

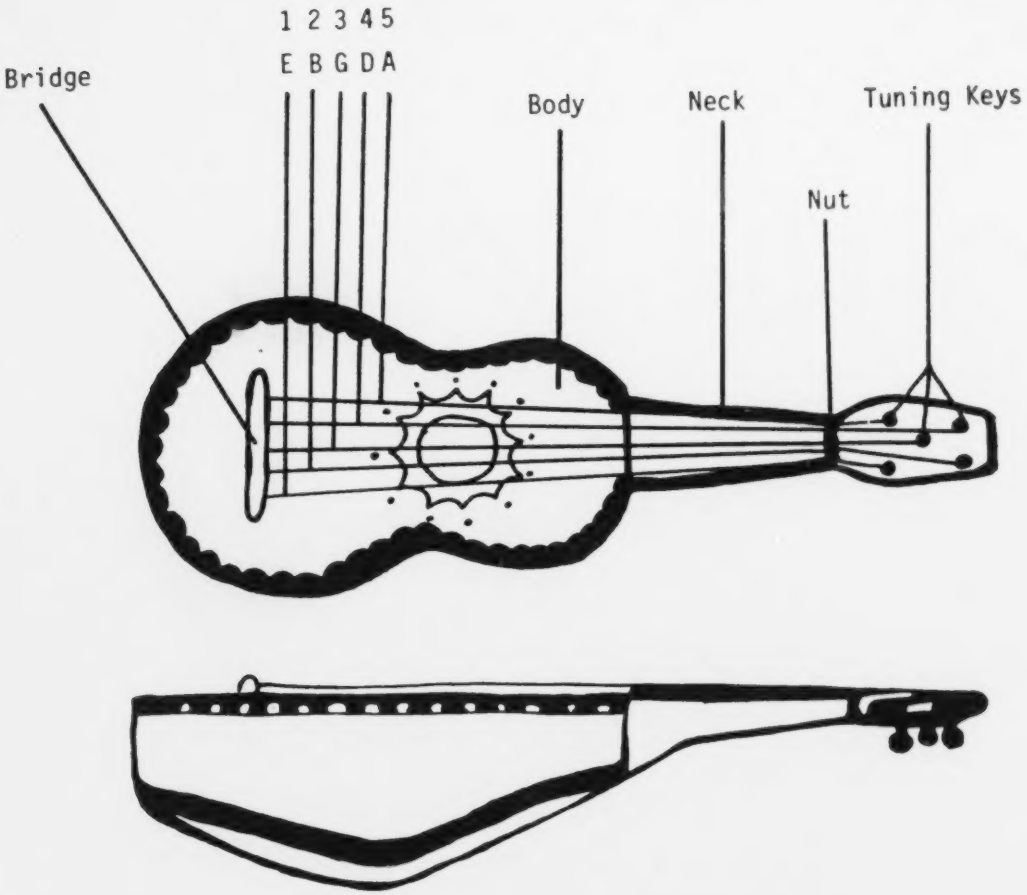
Mariachi Vargas de Tecalitlán, *Valses mexicanos*, Arcano Records, DKL1-3032 (waltzes).

Mejía, Miguel Aceves (with Mariachi Vargas de Tecalitlán), *Canciones de José Alfredo Jiménez*, RCA Victor, MKS-1119(c) (*rancheras, huapangos*).

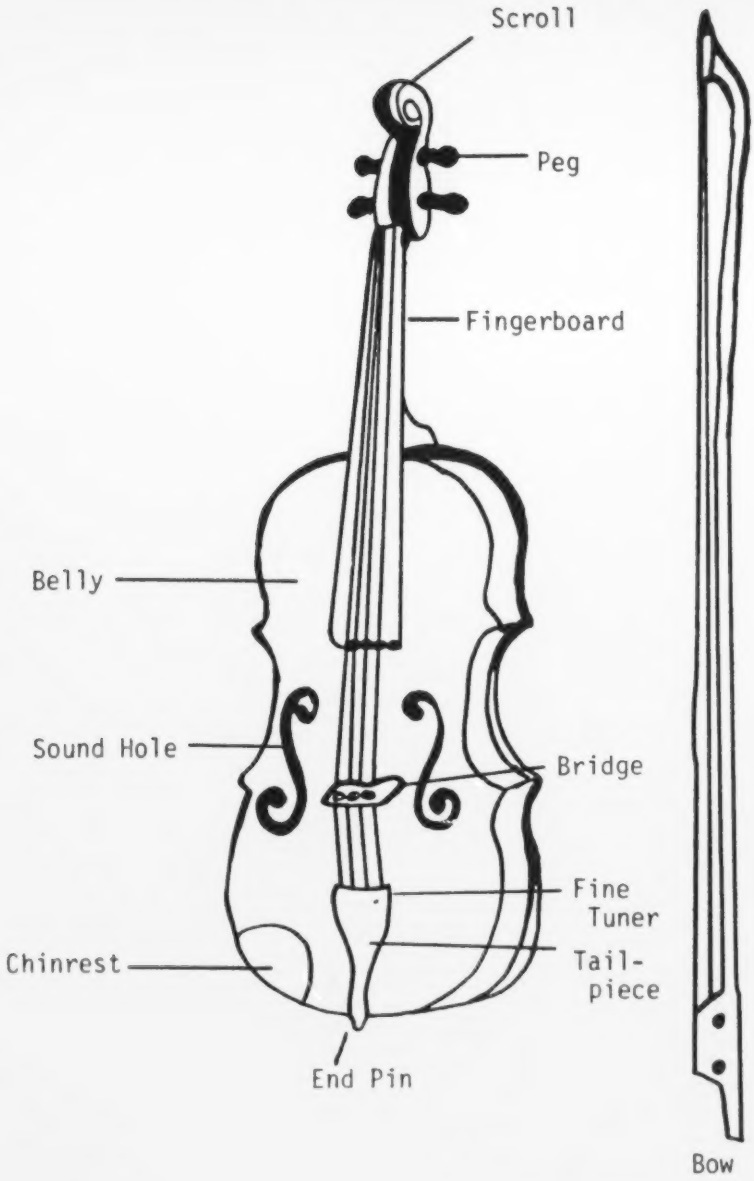
GUITARRON



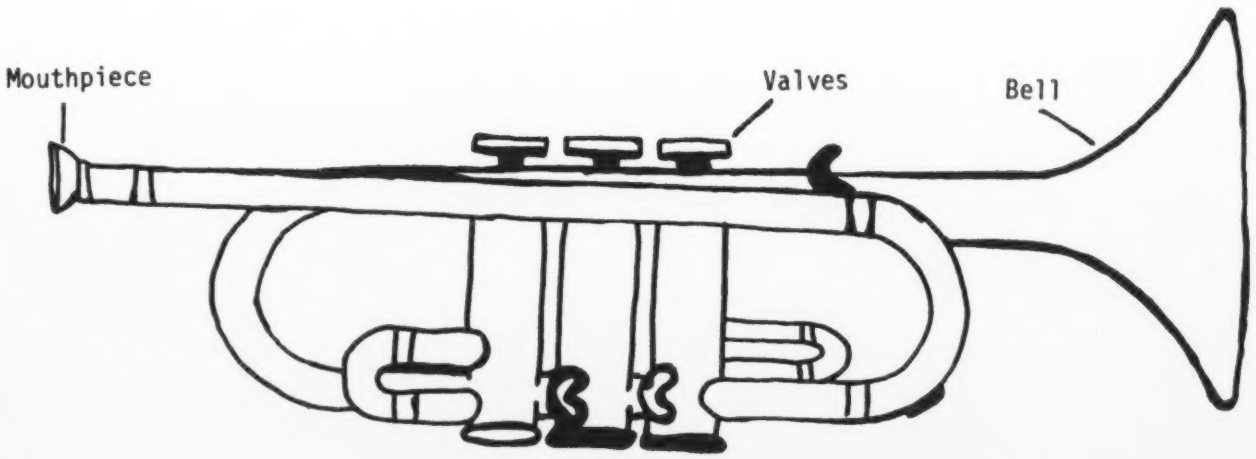
VIHUELA



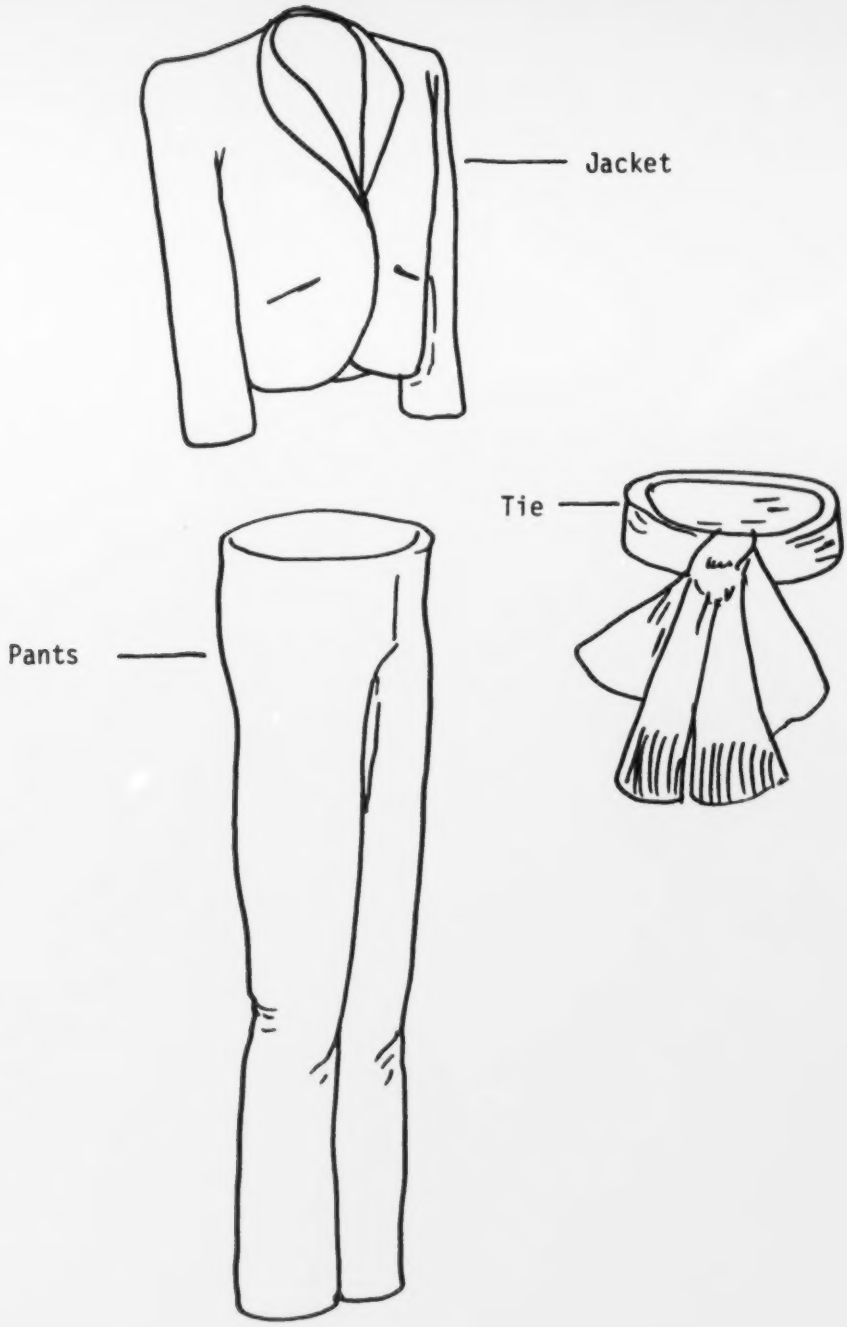
VIOLIN


Scroll
Peg
Fingerboard
Belly
Sound Hole
Bridge
Fine
Tuner
Chinrest
Tail-
piece
End Pin
Bow

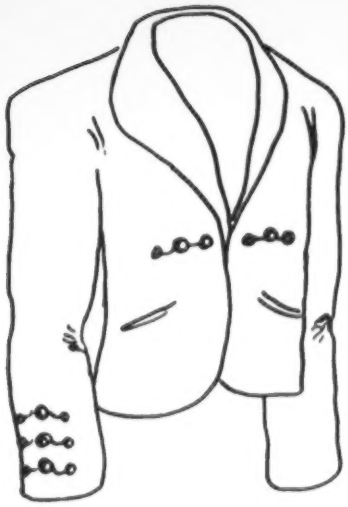
TRUMPET



SIMPLE CHARRO OUTFIT

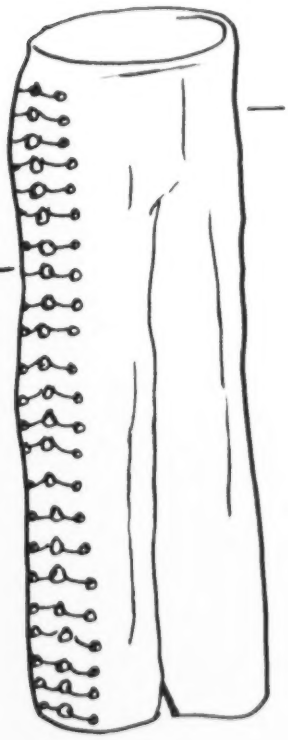


ELABORATE CHARRO OUTFIT



Jacket

Tie



Trousers

gala

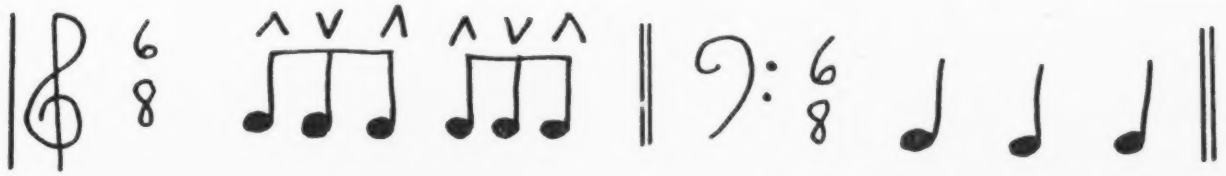
Mariachi belt

Botines

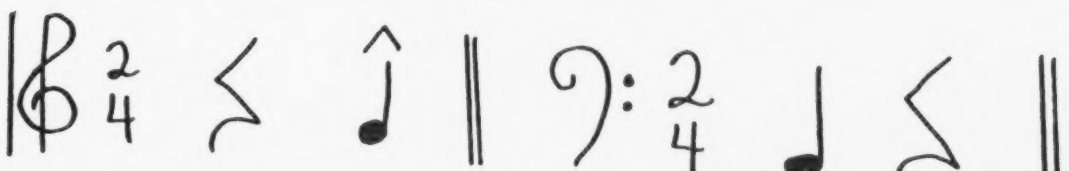
Charro hat

Bolero (Vihuela) (Guitarrón)

Son



Canción Ranchera



EL CARRETERO

Key of G

G
El carretero se va
D7 G
Ya se va para sa yula

El carretero se va
D7 G
porque le falta la mula

(REPEAT)

C A7
Señor carretero le vengo avisar
D7 G
Que sus animales se le iban ahogar
C A7
Unos en la arena otros en la mar
D7 G
Señor carretero le vengo avisar

(REPEAT)

D7 G
Por hay va en rueda dejenla rodar
D7 G
Porque la carreta no puede llegar

(REPEAT)

G D7 G
El carretero se va ya se va para los reyes
D7 G
El carretero no va porque le faltan las bueyes

(REPEAT)

C G7
Oiga amigo carreta no se le vaya atascar
C
Avísele a los yunteros que la venga a sacar

Excerpt from the Music for El Carretero

LA BIKINA

Alejandro Roth

Key of G

G B7
Solitaria camina la Bikina
Em F-G7
La gente se pone a murmurar
C B7 Em
Dicen que tiene una pena
A7 D7
Dicen que tiene una pena que la hace llorar.

G B7
Altanera preciosa y orgullosa, no
Em F-G7
Permite la quieran consolar
G B7 Em Am
Pasa luciendo su real majestad
G Em Am D7 G
Pasa camina y los mira sin verlos jamás.

CmFB♭GmCmF B♭
La Bikina tiene pena y dolor
CmFB♭GmA D7
La Bikina no conoce el amor

G B7
Por la playa camina la Bikina, mientras
Em F-G7
Tanto la gente al murmurar
G B7 Em Am
Dicen que alguien ya vino y se fue
C Em Am D7 G
Dicen que pasa la vida soñando con él.
C Em Am D7 G
Dicen que pasa la vida soñando con él.

Excerpt from the Music for La Bikina

EL TAMBORITO: THE PANAMANIAN MUSICAL HERITAGE

By Nereida C. Samuda (Department of Spanish, University of Texas at Austin)

PANAMA: Facts in Brief

Panamá is the southernmost country in Central America. It is a land of low mountains, thick jungles, and fertile green valleys and plains.

Official name: República de Panamá

Capital: Panama City

Language: Spanish is the official language; English is a popular and prevalent second language.

Government: Under the Constitution of 1946, a constitutional republic in form of centralized democracy. After the deposition of the president in 1968, the National Assembly was dissolved and political parties were declared "extinct," but cabinet, autonomous agencies, and Supreme Court of Justice continue to function.

Area: 29,209 sq. mi., excluding the 647 sq. mi. of the Panama Canal Zone. The greatest distance east-west is 450 mi.; north-south is 130 mi. Coastline: Atlantic Ocean, 426 mi.; Pacific Ocean, 767 mi. The Republic of Panama is only a little smaller than South Carolina and has about two-thirds as many people.

Population: 1,885,000 (estimated 1979 population); about 52 percent urban and 48 percent rural.

National Holiday: Independence Day, November 3.

Currency: The Balboa is the unit of currency. One Balboa equals one U.S. dollar. The U.S. dollar also is legal tender. No exchange restriction.

Climate: High temperature and humidity almost year-round, with more pleasant conditions prevailing in highlands and on the Pacific side of the continental divide. Seasons are determined by rainfall rather than by changes in temperature. The lowlands average about 80°F all year. Mountain temperatures average 66°F, but may drop to 50°F. Panama's Atlantic side gets about 130 inches of rain a year. About 68 inches fall on the Pacific side. A dry season extends from December to May in parts of the Pacific slope and for shorter periods on the Atlantic slope of the divide.

Administrative Division: There are nine political divisions known as provinces and one territory (San Blas). The country is bisected in Colón-Panamá area by ten-mile-wide Canal Zone.

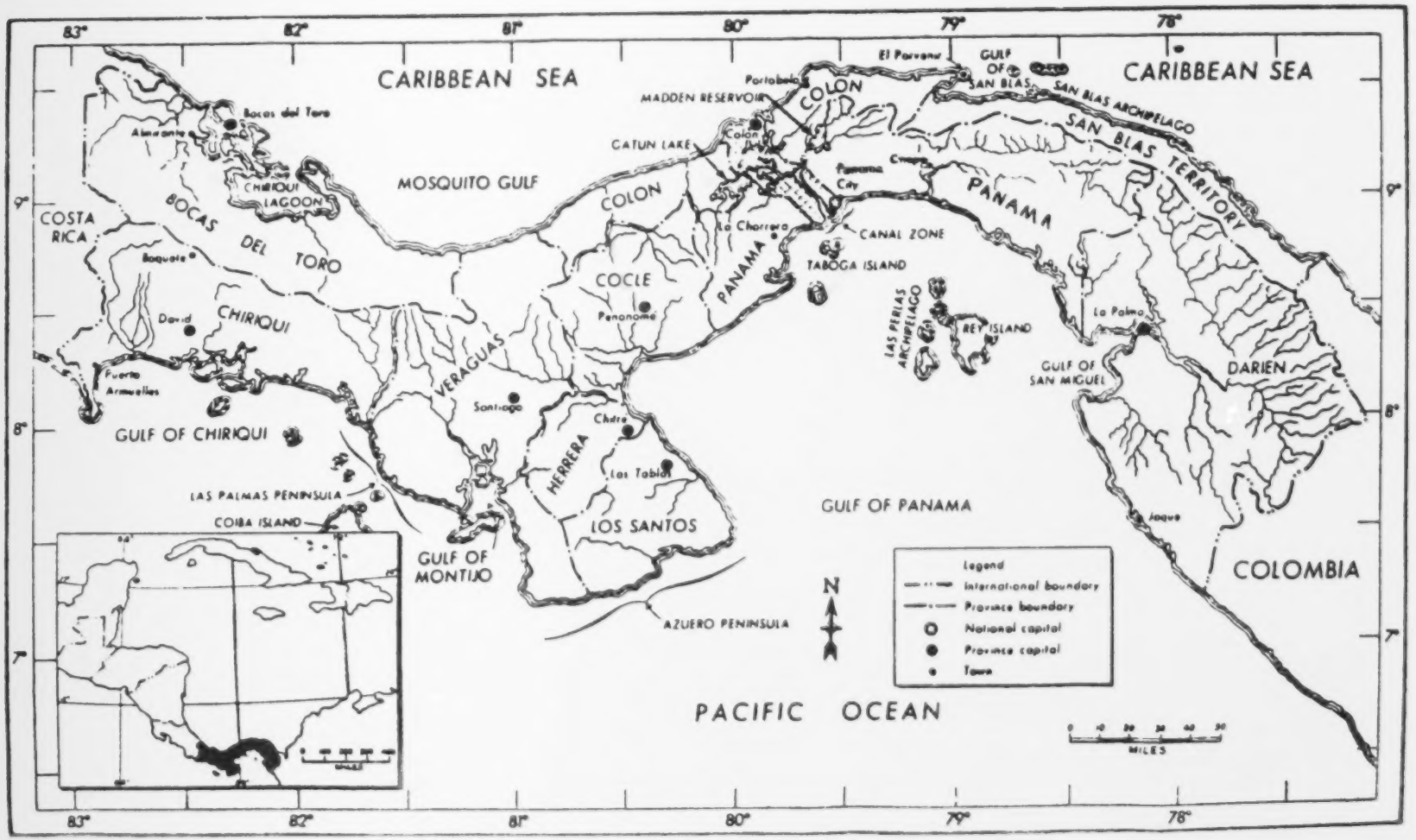
The People: Seventy percent of Panamanians are of mixed white, Indian, and black ancestry (mestizos). Other groups include 10 percent white, 13 percent black, 6 percent Indian, and 1 percent Oriental or Levantine. The first white men in Panama were Spaniards. They brought some black slaves from Africa, but the largest group of blacks to come to Panama was the West Indians who came to build the Panama Railroad and the Panama Canal. The Indians were the original inhabitants of the country. Today, about 62,000 Indians live in isolated tribes in the remote regions of eastern Panama and on the San Blas Islands in the Caribbean.

Economy: Diversified, with orientation toward servicing transit trade and international commerce.

Industry: Food processing, oil refining, construction, beverages, cement, clothing, furniture, pottery, soap, shoes.

Export: Coffee, bananas, refined petroleum products, shrimp, sugar, animal hides, livestock, rice, cacao, abacá, coconuts.

Imports: Wide range, with consumer goods predominating.


CARIBBEAN SEA
CARIBBEAN SEA
MOSQUITO GULF
COSTA RICA
BOCAS DEL TORO
CHIRIQUI
VERAGUAS
COCLE
COLON
PANAMA
HERRERA
LOS SANTOS
GULF OF CHIRIQUI
GULF OF MONTIJO
GULF OF PANAMA
PACIFIC OCEAN
COLOMBIA
DARIEN
SAN BLAS TERRITORY
SAN BLAS ARCHIPELAGO
GULF OF SAN BLAS
GULF OF SAN MIGUEL
CANAL ZONE
TABOGA ISLAND
REY ISLAND
LAS PERLAS ARCHIPELAGO
LAS PALMAS PENINSULA
COIBA ISLAND
AZUERO PENINSULA
CATUN LAKE
MADDEN RESERVOIR
CHIRIQUI LAGOON
Bocas del Toro
Almirante
Boquete
David
Puerto Armuelles
Santiago
Chitre
Las Tablas
Penonome
La Chorrera
Portobelo
El Porvenir
La Palma
Jaque
Panama City
Colon
N
Legend
International boundary
Province boundary
National capital
Province capital
Town
MILES
83°
82°
81°
80°
79°
78°
9°
8°
7°

153

154

Rationale:

Little is known in the United States about Latin American countries, peoples, and culture, in spite of the fact that a large part of the world's population lives there. Most people in the United States are not aware of the complexity of Latin America nor of its importance in the world's economy, politics, and culture. Because of the growing interaction between the United States and the many countries of Latin America, it is important that the students understand and appreciate the diversity in cultural forms, history, geography, and societies that exist in that part of the Southern Hemisphere. Music, a universal means of communication, makes it easier for students to discover, relate to, and understand the complexity of the human element of their closest geographical neighbors.

General Goal:

Through the study of these lessons on Latin American music, the students will get a head start in understanding, appreciating, and relating to the diversity and complexity of Latin American culture.

EL TAMBORITO

The Tamborito is an old dance that was popular in seventeenth-century Spain and Panama. It is probably of African origin, brought by the first black slaves brought here. It is the country's most popular native dance and is performed in fashionable nightclubs in the city as well as in the rural areas.

A soloist sings an unchanging short tune, which is answered by the chorus with an unchanging refrain. The solo singer is always a woman (called "cantalante"). The chorus may be women only, or it may be of mixed voices.

The Tamborito may adopt the following forms:

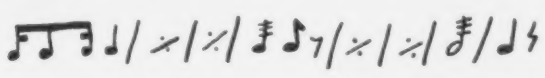
a. one short motif sung alternately by soloist and chorus;

b. a phrase of four measures or more, consisting of two motifs, one of which is sung by the solo singer and the chorus;

c. two different melodic phrases of equal length.

As a rule, the chorus follows the solo, but occasionally the choral refrain precedes the soloist's singing. Solo and chorus are accompanied by three or four drums and clapping of hands. (If violins, cellos, or any other instruments are added to the percussion instruments, the Tamborito is called the "Tambor de cuerda.")

The *repicador* drum calls to the dance with the following rhythmic pattern:



The dancers stand in a circle, not in couples, as the music begins, and all clap their hands in rhythm. A man steps to the center of the ring, salutes the ladies, and bows to one of them, who then steps forward to meet him. He dances to her and around her, and the others join in until everyone is in motion. They dance separately; the women, grasping gracefully their wide skirts (*polleras*) whirl around and around; the men, hands on their waists, follow them, encircle them, and use all of their wiles to come face to face with the women.

The themes for Tamboritos are taken from a wide range of the human experience: daily routines, flora, fauna, religion, human psychology, fear, passion, death, social implications, humor, insults, satire.

Topic:

Folkloric dances and songs are more than a form of art; they reflect the diversity and complexity of the human beings performing those songs and dances.

Suggested Context:

Even though these lessons are designed for high school students, they can be adapted, in a simpler form, to accommodate groups at any level of instruction. They may be used in classes such as music, history, sociology, language, and civics.

Goals:

1. To encourage students to look at nations as made up of people, by learning about their feelings, their way of life, the environment in which they live.

2. To develop in students a positive attitude toward Panamanian-North American political, economic, and cultural interaction.

3. To develop in the student an understanding and appreciation of the Tamborito, a most representative Panamanian song-dance.

Objectives:

After the completion of these lessons, a student will be able to

1. Tell the origins of the Tamborito

2. Give an account of the different elements that were put togther to create the Tamborito

3. Listen to an instrumental and sung version and have a feeling for the rhythm and have an overall idea of how it sounds to the Panamanians

4. Reproduce the basic rhythm for handclapping accompaniment

5. Play the basic rhythm using drums

6. Identify three drums used to play the Tamborito

7. Identify and analyze ten words from Tamboritos

8. Analyze and use five idioms from Tamboritos

9. Define the following terms: *cantalante, repicador, tuna, darle norte al tambor, tambor de cuerda, pollera*

10. Select a Tamborito, analyze its meaning for the class in English, then recite the words in Spanish

11. Compare one Tamborito with a Country-Western selection of the same theme.

Material:

Maps: Latin America and Panama
Records and tapes
Record player and tape recorder
Posters, pictures, or postcards
Handouts with lyrics; English translation attached

Drums

Note:

1. At least three days are needed for the presentation of this material.

2. Each teacher may adjust it to serve his or her own needs or the students'.

3. Students must have had some previous experience with at least the geographic location of Latin American countries and their capitals.

4. The following outline is only one way of presenting the information to the students in a Spanish class.

5. Besides bibliographic sources listed in the unit, travel agencies, the Panama Tourist Office (NYC), and local libraries (for recordings and books) can provide materials. Contact also the Organization of American States, Educational Office, Washington, DC 20036 for other classroom materials.

Activities:

Each day of this presentation, teacher will be playing Tamboritos as students come into class and while routine activities are taken care of.

First day

Background music; display Latin American map; written lyrics of two Tamboritos

1. Teacher will ask for a volunteer to find Panama on the map.

2. Teacher will ask questions such as

a. Where is Panama?

b. What is the capital?

c. What would you call a person who is a native of that country?

3. Teacher will ask students about their impressions of the recording they heard as they came into the classroom:

a. What do you think about that music?

b. Did you understand what they were singing?

c. Who was singing? Men or women?

d. What kind of instruments were used?

e. Was there any other accompaniment besides musical instruments?

f. Does anyone know how to say *drum* in Spanish?

g. Can anyone guess the name of this type of music?

h. Does anyone have any ideas about its origin?

i. Did you like it? Why?

4. Teacher will write lyrics on the board (or have them ready on the overhead projector).

5. Teacher will read; students will repeat words.

6. Teacher will explain words and give a short interpretation of the lyrics.

7. Teacher will play record again and ask students to try to sing along.

Second day

Background music; handouts with five Tamboritos; posters, pictures, postcards

1. Teacher will give students handouts with five examples of Tamboritos.

2. Teacher and students will discuss meaning in English.

3. Teacher asks students to notice the different themes represented in each.

4. Students will classify each Tamborito according to theme: daily life, international politics, domestic politics, religion, love.

5. Teacher will explain words/idioms that can make comprehension difficult.

6. Teacher and students will briefly talk about

a. "Las lavanderas" (daily life)

Washing routine. How it used to be and still is in some places. How things have changed. Students may ask questions concerning the specific cultural setting and compare it with their own situation and culture.

b. "Los gringos" (U.S. and Panamanian relationships)

Talk about the two nations and their interaction in the Canal Zone.

c. "Elections 1916" (domestic politics)

Talk about the party system. Differences and similarities.

d. "Decepción" (love)

Discuss courting, role of parents and chaperons. Compare with same situation in the United States

e. "El Niño Dios" (religion)

Discuss the relation of God and people from the point of view of a Latin person; contrast it with the American culture.

7. Teacher will play recording once as students listen and read words from handout.

Third day

Background music, drums, pictures or posters of Panamanians in native dress

1. Students will select one Tamborito to read aloud.

2. Students will be asked to repeat as a group. Teacher will work on pronunciation and intonation.

3. Students will listen to recording first, then sing along.

4. Teacher will stop record and ask student to sing alone.

5. Teacher will demonstrate the movements for handclapping; student will imitate.

6. Teacher and students will sing and handclap the Tamborito selected or any other one the class already knows.

7. Students will make their own drums from any material they choose, following a design teacher has shown them beforehand.

Evaluation

Part I—Students as a group will sing three Tamboritos and accompany their singing with drums and handclapping.

Part II—written test (example)

A. Define the following terms:

1. *Cantalante*
2. *Tambor de cuerda*
3. *Repicador*
4. *Tuna*
5. *Pollera*

B. Give short answers:

1. Write the names of three Tamboritos and the theme treated.

2. Write five new words you have learned and give the English translations.

3. Write three idioms you have learned and use them in sentences.

4. Give the name of the drums used in Tamboritos.

Bonus: Explain the origin of the Tamborito.

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4. Weil, Thomas E., et al. *Area Handbook for Panama*. Washington, DC: Superintendent of Documents, U.S. Government Printing Office, 1972.

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6. Zarate, Manuel F. *Tambor y socavon*. Panama: Ministerio de Educacion, 1962.

Some records can be purchased through RCA Victor dealers in the United States.

Musidisc 30 CV 1270, *Musique Folklorique du monde—Panama*, Discount Records, 2310 Guadalupe, Austin, Texas. (512)478-1674.

La Parranda, Discos Istmeños, S.A., Panama

Useful Vocabulary

1. *Pollera*: National dress of Panamanian women. It is a two-piece dress with a full skirt, worn over a white petticoat trimmed in lace. The wide-sleeved blouse has a round neck edged in lace with a drawstring so that it can be worn high or low on the shoulders. Both blouse and skirt are elaborately embroidered with colored flowers, leaf, and bird designs.

2. *Pollera tumba-hombre*: Unusual pollera made with printed material. Because of its strange pattern—printed instead of embroidered—it attracts people's attention.

3. *Repicador*: Small drum used to call the dance during the Tamborito.

4. *Darle norte al tambor*: To gradually increase the tempo from 2/4 to 6/8 during the dancing.

5. *Tuna*: Tamborito danced on the streets.

6. *Cantalante*: The solo singer (woman) in Tamboritos.

7. *Tambor de cuerda*: Name given to the Tamborito when violins, cellos, or any other instruments are added to the percussion instruments.

8. *Mazamorra*: Type of athlete's foot that produces severe itching.

9. *Jipi-japa*: Tightly woven straw hat

10. *Mamita*: Grandmother

11. *Tatica*: Grandfather

12. *Paloma*: Load of clothes to be washed

13. *Manduco*: Stick used to hit clothes in order to loosen dirt from them.

14. *Yaya*: Nowhere

15. *Jondear*: To throw down or to throw out

16. *Panela*: Honey that is cooked until it hardens.

ALFREDO SI TU TE VAS

S: Si tú te vas,
con quién me dejas, papá. . .
C: Alfredo si tú te vas
S: Si tú te vas,
si tú te vas, ay papá.
C: Alfredo si tú te vas.
S: Si tú te vas
me dejas sola, papá.
C: Alfredo, si tú te vas.
S: A Laura Arjona con quién
la dejas, papá.
C: Alfredo si tú te vas. . .

AL TAMBOR DE LA ALEGRIA

S: Panameño, panameño
panameño, vida mia
C: Yo quiero que tú me lleves
al tambor de la alegria.
S: Al tambor de la alegria
donde está la vida mia. . .
C: Yo quiero que tú me lleves
al tambor de la Alegria.
S: Por los santos de los cielos
y por la santa Virgen Maria.
C: Yo quiero que tú me lleves
al tambor de la Alegria
S: Al tambor de la Alegria
Al tambor de la Alegria. . .
C: Yo quiero que tú me lleves
al tambor de la Alegria
S: Muchacha no seas tan tonta
cásale con policia.
C: Yo quiero que tú me lleves
al tambor de la alegria.
S: Que ganan noventa pesos
trabajando noche y dia.
C: Yo quiero que tú me lleves
al tambor de la Alegria.
S: Yo quiero pasear en coche
y también en el tranvia
C: Yo quiero que tú me lleves
al tambor de la Alegria.
S: Yo quiero que tú me lleves
donde está la vida mia
C: Yo quiero que tú me lleves
al tambor de la Alegria.

MI POLLERA ES COLORADA

S: Mi pollera, mi pollera,
mi pollera es colorada.
C: Mi pollera, mi pollera,
mi pollera es colorada.
S: La tuya es blanca,
la mia es rosada,
mi pollera es colorada.
C: Mi pollera, mi pollera,
mi pollera es colorada.
S: Yo quiero una pollera
de holán de coco.
si tú no me la das
me voy con otro. . .
C: Mi pollera, mi pollera
mi pollera es colorada.
S: Yo quiero una pollera
de holán de hilo
si tú me la das,
me voy contigo.
C: Mi pollera, mi pollera
mi pollera es colorada.

AJE SALOME

S: Ajé Salomé,
al hombre borrachón,
palo con él.
C: Ajé Salomé,
al hombre borrachón
palo con él.
S: Al hombre borrachón
a la policía y al novio mío
a la casa mía.
C: Ajé Salomé
al hombre borrachón
palo con él.
S: Palo con él, palo con él,
al hombre borrachón
palo con él
C: Ajé Salomé,
al hombre borrachón
palo con él.
S: Yo lo decía
yo lo decía
que ese moreno
no te servía.
C: Ajé Salomé,
al hombre borrachón
palo con él.
S: Te lo decía,
te lo decía
que ese moreno,
si me quería.
C: Ajé Salomé,
al hombre borrachón
palo con él.

CHENCHA

S: Chencha, quiere a Sebastián
Chencha, vuélvelo a queré.
C: Chencha, quiere a Sebastián
Chencha, vuélvelo a queré.
S: Si tu marido es celoso
dale a comé manjarete;
si te sigue celosando
síguelo manjareteando.
C: Chencha, quiere a Sebastián,
Chencha, vuélvelo a queré.
S: La guayabita madura
le dijo a la verde, verde,
el hombre cuando es celoso
se acuesta pero no duerme.
C: Chencha, quiere a Sebastián
Chencha, vuélvelo a queré.
S: La guayabita verdosa
le dijo a la madurita
el hombre cuando es celoso
no busca mujer bonita.
C: Chencha, quiere a Sebastián,
Chencha, vuélvelo a queré.
S: La guayabita verdosa
le dijo a la madurita
el hombre cuando es celoso
no busca mujer bonita.
C: Chencha, quiere a Sebastián
Chencha, vuélvelo a queré
S: Si tu marido es celoso,
dale a comé mazamorra,
y si te sigue celosando
síguelo mazamorreando.
C: Chencha, quiere a Sebastián,
Chencha, vuélvelo a queré.

HOJITA DEL GUARUMAL

S: Hojita del guarumal
donde vive la langosta . . .
C: Hojita del guarumal
donde vive la langosta.
S: Donde vive, donde duerme,
donde muere la langosta.
C: Hojita del guarumal
donde vive la langosta.
S: Donde vive, donde vive,
donde sueña Lito Sosa.
C: Hojita del guarumal
donde vive la langosta.

EL CAMINO REAL

S: Allá en el camino Real
hay un hombre parecido . . .
C: Allá en el camino Real
hay un hombre parecido.
S: Que se parece, que se parece
que se parece a tu marido.
C: Allá en el camino Real,
¡Ay! un hombre ha aparecido
S: Que se parece, que se parece
al hombre que yo he querido.
C: Allá en el camino Real
hay un hombre parecido.

COGE EL PANDERO

S: Coge el pandero que se te va.
C: Coge el pandero que se te va.
S: Volando vino, volando se va.
C: Coge el pandero que se te va.
S: En la casa de Porras dicen que está.
C: Coge el pandero que se te va.
S: Que se te va, que se te va.
C: Coge el pandero que se te va.
S: Cogelo aquí, cógelo allá.
C: Coge el pandero que se te va.
S: Coge el pandero que se te va.
C: Coge el pandero que se te va.
S: Que se te va y no vuelve mas.
C: Coge el pandero que se te va.

MI MORENO SE VA

S: Se va, se va, se va, se fue.
C: Mi moreno se va.
S: Se va mi moreno
se va pa Panamá.
C: Mi moreno se va.
S: Repíqueme ese tambor
acábelo de rajar . . .
C: Mi moreno se va.
S: Se va mi moreno
y yo me voy detrá . . .
C: Mi moreno se va.
S: Porque mi moreno
esta noche es que se va. . .
C: Mi moreno se va. . .

LOS GRINGOS

S: Los gringos son los que mandan . . .
los que mandan, los que mandan . . .
C: Los gringos son los que mandan
S: Los que manda, los que mandan . . .
C: Los gringos son los que mandan . . .
S: En la Zona del Canal.
C: Los gringos son los que mandan . . .
S: Los que mandan en la yaya . . .en ninguna parte.

CHOLITO QUE TE PARECE!

S: Qué te parece, Cholito,
como si la ausencia fuera
remedio para olvidar.
ay, Cholito . . .
C: ¡Qué te parece . . .
S: ¡Cholito,
C: ¡Qué te parece . . .
S: ¡Cholito . . .
C: Qué te parece . . .
S: Ay, Cholito . . .
C: Qué te parece . . .
S: Tengo un pleito con mi madre
y si lo gana me muero
porque ella quiere casarme
con uno que yo no quiero . . .
Ay, Cholito . . .
C: Qué te parece . . .
S: Cholito,
C: Que te parece. . .
S: Yo no canto porque sé
ni porque yo estoy alegre;
tengo el corzón herido
y por "toas" partes me duele.
ay, Cholito . . .
C: Qué te parece . . .
S: Cholito . . .
C: Qué te parece . . .
S: Yo no canto porque sé
ni porque mi voz es buena.
yo canto pa que no caiga
el llanto sobre mi pena.
ay, Cholito . . .
C: Que te parece . . .
S: Cholito . . .
C: Que te parece . . .
S: Cholito.
C: Que te parece.

YORELE

S: Yorele, yorela,
bonito viento pa navega.
C: Yorele, yorela,
bonito viento pa navega.
S: Con ese viento que sopla ahora,
con este viento voy a Taboga.
C: Yorele, yorela,
bonito viento pa navega.
S: Con este viento que sopla aquí.
con este viento voy a Pocrí.
C: Yorele, yorela
bonito viento pa navega.
S: Con este viento, con este viento,
con este viento voy pa Davi.
C: Yorele, yorela,
bonito viento pa navega.

MONTERIANO

S: Arriba Monteriano,
Monteriano, Monteriano,
ay caramba!
C: Arriba, Moneriano.
S: Monteriano no es de aqui,
Ay caramba!
C: Arriba, Monteriano.
S: Monteriano, es Monterlirio,
Ay caramba!
C: Arriba, Monteriano
S: Quién es esa que ha salido,
Ay caramba!

A JOURNEY THROUGH THE HISTORY OF MUSIC IN LATIN AMERICA

By Juan Orrego-Salas

I. The Pre-Columbian Period

The origin of music-making in Latin America goes back to traditions lost in the remote past, where we meet with some highly developed cultures to which music meant a great deal. Excavations of instruments by archaeologists, the writings of early European observers, and the study of folklore have furnished most of our data on the music of this early period. All of these sources have been used as guidelines for the establishment of the general landscape of primitive music in America, since not a single example of pre-Columbian music has been preserved in notational form. Musicologists have been able to reconstruct an art that, according to the variety of instruments found in excavations, must have been of utmost significance and social importance among certain cultural groups of our continent. Present-day performances by Indian groups that remain somewhat untouched by European influences have also contributed greatly to the study of pre-Columbian music. Thus, we know that music played an integral part in the social and religious lives of many Indian communities, including the Maya, Aztec, and Inca cultures.

Rasps, flutes, rattles, and figurines of dancers and performers have been found that date from the early part of the Archaic period in Mexico (1500 B.C. to A.D. 250), in other words, from the time in which the shift from nomadic to sedentary life gave way to the establishment of organized communities prepared to cultivate the soil, make pottery, weave, polish stone, and carve wood, as well as to manufacture musical instruments. By the end of this period many important cultures had developed in the New World, either in the Central Valley of Mexico (Teotihuacán) and in the Yucatan Peninsula (early Maya), or on the coast of Peru (Nazca) and in the Andean area (Tiahuanaco). These joined with other cultures, which led to the establishment of the powerful Aztec Empire in Mexico (ca. 1325) and the Inca Empire in Peru (ca. 1440). Both cultures reached levels of considerable music development, as evidenced by the testimonies furnished by conquistadores and the perfection of instruments preserved from that time.

String instruments were unknown in pre-Columbian America. The guitar, which nowadays is so important in Latin American folkmusic, was introduced by the Europeans. A considerable variety of percussions and winds, however, were spread throughout the Americas.

The Andean cultures shared decisive achievements in the development of wind instruments. Flutes and panpipes preserved from the Peruvian past leave no doubts as to the very precise sequence of sounds searched for by their manufacturers a milennium or more ago (see fig. 1).

Percussion instruments, mainly in Mexico and Central America among the peoples of the Caribbean Islands and from the Orinoco and Amazon valleys, show similar levels of splendor. From ancient Mexico the *huehuetl* (fig. 2), an upright, skinned cylindrical drum made of a hollowed-out tree trunk, has been preserved in a wide variety of sizes (rec. A; "Fiesta de la Calabaza").

Fig. 1. Panpipe Player

In territories where percussion dominated, music developed mainly along the lines of dance forms mostly linked to ceremonial and ritual occasions. To a large extent, such was the case among Mexican cultures.

Groups influenced by or pertaining to the Inca culture in South America present a different picture. Among these groups, reeds and pipes prevailed and, consequently, their music was predominantly melodic in character and developed along the paths of song-forms rather than dance-forms.

The bone flutes and six-tube panpipes discovered in Peruvian and Bolivian tombs dating from 500 B.C. to 400 B.C. demonstrate that musical life had reached a considerable height before the Spanish conquerors set foot in this region. Likewise, the multiple flutes (fig. 3) preserved from approximately 500 B.C. and equipped to sound several notes simultaneously, prove that significant developments had also taken place prior to Cortes's conquest of Mexico.

Fig. 2. Huehuetl

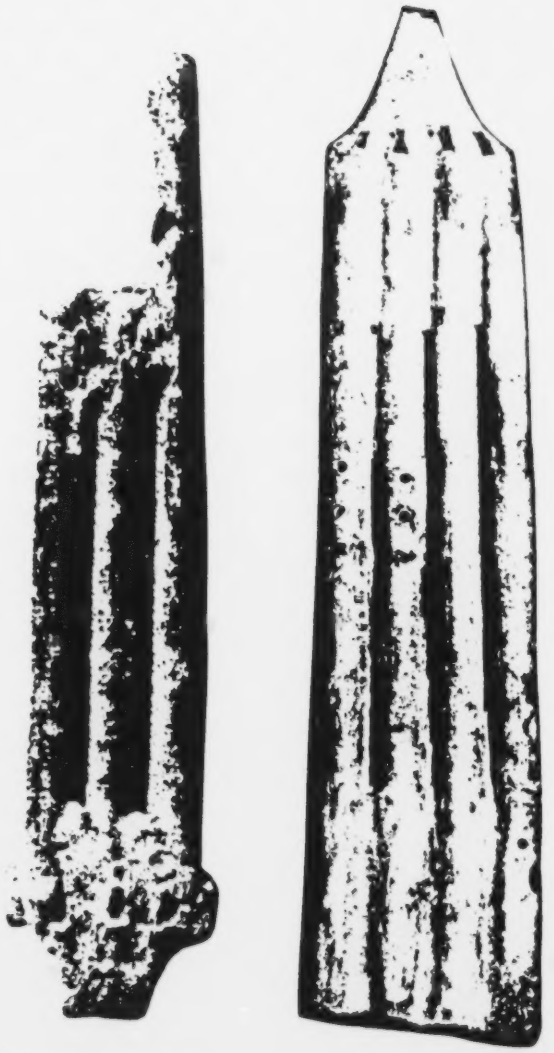

Fig. 3. Multiple Flutes

The remarkably well-preserved Mayan paintings on the walls of an eighth-century temple at Bonampak, as well as the illustrations included in Sahagun's *General History of the Things of New Spain*, written between 1558 and 1585, show a variety of instruments still in use at the time of Cortés (fig. 4).

From these and other sources I conclude that instrumental music was not only highly developed among the Indian communities, but vocal practices were also held in high esteem. A wide variety of musical forms involving the voice were cultivated. These included the elaborate *areitos* from Mexico or the Caribbean Islands that were based on the alternation of solo and collective singing, similar to the responsorial chants of the Christian church. Also, the *yaravi*, described by the Spaniards as woeful laments of the Andean people, certainly contrasted with their gay dance-songs, the *cachua* or the *wayno* (rec. B; "Pandillero").

The confrontation of reports by early chroniclers with present-day performances by Indian groups leads to the conclusion that pre-Columbian music was prevailingly monophonic. We can infer from the existence of multiple flutes equipped to produce several notes simultaneously, however, and from certain archaeological monuments such as the murals of Bonampak, that two- to four-part improvisations also took place.

In pre-Columbian America instruments were linked to certain magical and religious matters. Instruments were of a certain sex, and this sex determined the occasions on which they could be played and the kind of music they could perform.

The belief in the unearthly powers of music is substantiated by many examples of instruments to which precise roles were assigned in the religious and social activities of each community. For example, the tortoise-shell drum known as *kayab* by the Mayas and *ayotl* by the Aztecs, was beaten only on funeral occasions. A similar percussion instrument is reported by Francisco Pizarro, the conqueror of Peru and founder of Lima (1535), as having been beaten by the Inca women at Emperor Atahualpa's burial.

Garcilaso, the Peruvian chronicler and son of an Incan princess and a Spanish captain, wrote in the late sixteenth century that songs among the Indians had their own recognizable tunes, "so that a lover playing the flute to his

Fig. 4. Dancers and Musicians (Sahagún)

lady could indicate to her and to the world his content or discontent, favor or disfavor, as if conversing with the sounds of his instrument."

For the Arawak Indians of the Brazilian inlands, the *maraca* was a sacred instrument to be touched only by the hands of the Piache, or wizard of the tribe. Among the Incas the *quepa* trumpet was reserved for the worship of gods and heroes. For the Amazon Indians the *yurupari* trumpet was believed to possess magical powers that protected the youngsters from feminine seduction; no woman was allowed to see it or the spell would be broken.

Responding to the belief that music was empowered by their gods to influence the fate o men and enlighten their activities, the Indian communities felt a permanent commitment toward improving their skills as musicians and the quality of their instruments. Music was seldom separated from the dance or from the spectacular choreographic displays that so often accompanied the worshiping of gods and emperors among the Aztecs and Incas, for example.

Many forms of song and dance attached to special religious and social occasions or to particular human activities were cultivated, that is, love songs, epics celebrating war deeds, songs to cure disease, to accompany the harvest, to plead for rain and fertility, and funeral songs. Among the Araucanian Indians in Chile the only way to establish contact with the god Nanaechen was through the sounds of a five- or six-foot-long cupped-mouthpiece pipe known as the *trutruka*.

Oral tradition had clearly suggested that music in pre-Columbian America usually followed very simple formal patterns: an introduction, one or more stanzas, and a coda. These types of chants were mainly attached to ceremonial and folk festivities, with the alternating episodes assigned to a solo singer and repeated sections performed by a group, mainly practiced in the Great Antilles.

Melodies exemplified both by transcriptions furnished by early European settlers and by present-day performances by Indians range from those based on three- and four-note scales arranged in triads, to others using five-, six-, adnd seven-note scales. The triadic melodies still heard in the Andean area represent survivals from ancient practices dating back to A.D. 400 or earlier, as shown by instruments preserved from that period. The music performed to accompany the marking of the cattle in Junin, Peru, clearly fits into this category. With the sole exception of a C used in the third measure as a passing tone, the melody follows the triad B flat–D–F (fig. 5).

Fig. 5. Music for the Marking of the Cattle

The cane vertical flutes of pre-Incan origin known in Peru, Bolivia, Ecuador, northern Argentina, and Chile as the *quena* and the *pincollo*, appear predominantly fashioned to five-note pentatonic scales without semitones. Exceptions are those fashioned to wider scales. This might explain the prevailing pentatonic character of the music of the Andean plateaus (rec. B; flute solo from Apurimac).

A wide use of the Andean flutes and percussion instruments, as well as of certain string instruments like the *charango* developed by the natives of this region following the Spanish conquest, are being used increasingly today by the cultivators of the so-called nueva canción (new song) in Argentina, Bolivia, Chile, Ecuador, and Peru. This is a genre of popular music that emerged from the political, social, and cultural setting of Latin America in the 1960s. It partakes as much and as broadly of the folk traditions of each country as of the compositional techniques of art music (rec. C; "Arriba en la Cordillera").

The pre-Columbian music heritage still remains very much present in the minds of the Latin American composers. The deep sounds of the ***huehuetl*** along with those of the lighter beats of the *teponatzli* live in the imagination of many

Mexicans. Carlos Chávez, for example, incorporated them into the modern orchestra score of his *Sinfonia India* (1935) (rec. D; "Sinfonia India").

In his *Cantata for Magic America*, written in 1960, the Argentinian composer Alberto Ginastera evokes the essence of primitive Indo-American ritual and portrays the spell conferred on the sound and beats of certain percussion instruments by setting them to accompany the voice of a soprano singing pre-Columbian texts compiled by early Spanish missionaries (rec. E; "Cantata para América Magica").

II. The Colonial Period

Following the conquest, colonization began. The Portuguese and Spanish settlers not only imposed on the New World their own political and religious traditions, but also promoted among its peoples their social habits, their systems of education, and their culture.

In the early stages of colonization indigenous cultures exerted very little influence on the development of the arts. This was a period of clash between the colonists and the natives, to the point that the Spanish church at one time tried to suppress Indian instruments on the basis that they allegedly represented negative forces for the propagation of the Christian faith. This, on the other hand, proves the special power conferred by the indigenous communities on their instruments and their musical practices. But as the colonial period progressed, a "mestizo" idiom slowly showed its traces in the sphere of the folk song, although art music, in spite of its early introduction in Hispanic-America, remained attached to the European styles and methods of composition until long after Spanish and Potuguese rule.

After the founding of the first school of music in Mexico by the Franciscan priest Pedro de Gante, only five years after Cortés's conquest in 1519, an uninterrupted stream of developments was to be set in motion, leading to significant achievements in the fields of composition and performance and in the manufacture of European instruments (fig. 6). Pedro de Gante became a pioneer in training the Indians in the interpretation of Gregorian chant, as well as in part singing. By 1530 he had succeeded in establishing a permanent choir of natives in the Cathedral of Mexico. His example is not unique. A document preserved in the Archives of the municipality of Caracas provides us with information on a teacher, Luis Cárdenas, who established a school by 1591 in which instruction in plain chant was to be offered. By the middle of the sixteenth century a *mestizo* choirmaster and organist by the name of Miguel Velásquez was appointed to the cathedral of Santiago de Cuba for the teaching of the natives. Similar examples are to be found throughout Hispanic America.

Along with the works by a number of New World composers, manuscript copies of the most outstanding examples of European music were made permanently available to the metropolitan cathedrals. Simultaneously,

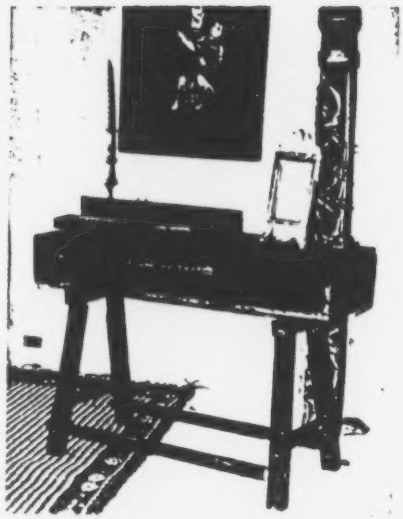

Fig. 6. XVII Century Spinet

distinguished choirmasters committed to the development of vocal and instrumental ensembles and qualified to perform this music were appointed to the cathedrals. The Spanish crown conferred such privileges on cities throughout its colonies, while Portugal saw to an early establishment of music instruction in Brazil through a school known as the Conservatório dos Negros, run by the Jesuits in the sugar plantations of Santa Cruz, near Rio de Janeiro.

Music printing also had an early beginning in Hispanic America. In 1556 an Ordinary of the Mass containing chants in Gregorian notation was issued in Mexico. Plain chant was as much a part of the ecclesiastical repertory of the church as the newly composed polyphonic motets and hymns of the time. Composers from the early colonial period in Mexico, Peru, Guatemala, and other places in Hispanic America mastered the craft of their age and thus contributed to the wealth of music in the New World with creations conforming to the best traditions of European art.

The works of such sixteenth-century composers as Hernando Franco (1532-1585), Gutierre Fernández Hidalgo (ca. 1555-1627), or Juan Lienas (ca. 1585-1620) worthily compete with the very best compositions of their European contemporaries Lassus, Palestrina, and Victoria. Their sacred compositions followed the universal practices of the motet of those days: the use of Gregorian melodies as *cantus firmus*, or basic lines, upon which a stream of independent voices using imitations either related or unrelated to the aforementioned *cantus* was set, as well as devices such as melodic augmentations or diminutions of the original time values.

Franco was born in Europe, as were most of the early composers appointed to the chapel-masterships of colonial churches. Nevertheless, his career developed in Mexico and Guatemala. Such was the case of Lienas, and Fernández Hidalgo's professional life developed in Bogotá, Quito,

Cuzco, and La Plata (now Sucre) in Bolivia (rec. F; works by Franco, Lienas, and Fernandez-Hidalgo).

Because during the sixteenth and part of the seventeenth centuries, music was used as an aid in the conversion of natives to the Christian faith, an early development of compositions bearing traces of European traditions mingled with those of the indigenous cultures was presented. Likewise, no examples then existed of art music reflecting the influences of the wide repertory of African songs and dances that had entered Hispanic America after the arrival of the first slaves in the early sixteenth century.

The entire structure of Latin American culture is built on three main racial elements: the Indian, the European, and the black. With the mutual exposure of the first two, the process of cultural change began, and in spite of the initial intolerance and violence of colonization in certain regions, the native cultures survived as part of a fabric that subsequently was to receive the impact of Africa.

As the second half of the seventeenth century progressed, a certain change became evident, perhaps because of the growing number of native composers, choirmasters, and instrumentalists who became active in the musical environments of each country during this period. A number of songs and hymns in Indian dialects evidenced this rapprochement between the native and Spanish-Portuguese cultures at the sophisticated levels of art compositions. Basic Spanish rhythmic frames were soon transformed, because of either the influence of Indian dances, or, especially, because of the complex syncopation and fixed dance patterns coming from Negro music.

Common procedures among art composers of the seventeenth century were either to adapt European melodies to words in Indian dialects, or to use straight native melodies in simple three- or four-part choral settings. *Hanacpachap*, a four part setting of a text in Quechua, the official language of the Incas, is the first example of vocal polyphony printed in the New World (1631), by the Franciscan monk, Pérez Bocanegra. Surely, these must have been the type of songs that moved the famous *mestizo* historian of Inca life, Garcilaso de la Vega, to write on "the supreme delight of the Indians at seeing their own songs and dances used by Spaniards." (rec F; "Hanacpachap").

Evidence of regional music developments similar to those of the Andean pottery or ceramic tiles was furnished by many colonial chroniclers. They commented on the "infinite" variety of indigenous dances and songs performed in Peru in the late sixteenth and first half of the seventeenth centuries and mentioned the love songs (*cachua*) and the plaintive *yaravi*. Yet, songs bearing African influences imported from Guinea, Senegal, or the Congo were favored in colonial Peru.

At the level of art music, the presence of these mulatto styles can be exemplified with Juan de Araujo's "Negritos," for two sopranos, four-part chorus, and instrumental continuo, preserved at the Sucre Cathedral. This composition is a valuable survivor of the old form of the Spanish *villancico* mingled with elements drawm from the traditions of Negro songs and dances, such as off-beat accentuations and syncopations (rec. F; "Negritos").

The *villancico* consisted of an initial refrain (*estribillo*), followed by a repeated stanza (*copla*), and then a return to the refrain leading to new repeated stanzas. This alternation of refrains and repeated stanzas was extended as far as the composer or poet required, but always led to a final statement of the refrain. Quite commonly, the stanzas were sung by a soloist, or soloists, and the refrains were sung by a chorus.

Juan de Araujo (-d. 1714) was for thirty-five years, until his death, chapelmaster at the cathedral of La Plata in Bolivia. Among the more tha one hundred compositions preserved in the archive of this cathedral, there are a number of *villancicos*. By the time Araujo wrote "Negritos," and even before, music not only from Peru or Bolivia, but from New Spain (Mexico and Central America), New Granada (Ecuador, Colombia, and Venezuela), Brazil, Cuba and many other colonial territories openly revealed its Negro influences and, therefore, responded to an already accomplished Afro-American idiom.

In 1606 Gaspar Fernández (ca. 1570-1629) left his post as organist in Guatemala to become music director of the cathedral of Puebla, for which he produced a miscellany of festival music containing *villancicos*, songs in Indian dialects, and a few works called *guineos* or *negros*, sort of fun pieces adhering to a clearly mulatto style and set to texts in which Spanish words alternated with imitations of African dialects. One of these is his "Eso Rigor e Repente," preserved in manuscript form in the Oaxaca Cathedral. Not only the abundance of off-rhythms and syncopations, but the constant references in the text to instruments and dance-forms of black origin suggest its Afro-American attachments (rec. G; "Eso rigor e repente").

During the early years of the eighteenth century, opera also emerged into Latin American music, surrounded by the influences of the Baroque European schools. The first extant New World opera was produced in Lima in 1701, to celebrate the eighteenth birthday of King Philip V. The title was *La Púrpura de la Rosa* (fig. 7), set to the words of Calderón de la Barca by the famous Tomás de Torrejón, who acted for half a century as chapelmaster in Lima. This work included as its main components arias, recitatives, vocal ensembles, and instrumental interludes in the best preclassic tradition (rec. F; "La Púrpura de la Rosa").

The cantata was also cultivated by New World composers. Such works as José Orejon y Aparicio (ca. 1705-1765), a native from Huacho, Peru, are preserved in the archives of Lima and Sucre, written for one or two solo voices accompanied by instrumental continuo. "Mariposa" is one delightful example of his work, obviously reflecting the influences of the Italian Baroque style in spite of the fact that he never left Peru (rec. F; "Mariposa").

Instrumental music was also cultivated in Latin America during the colonial period. The works of the most

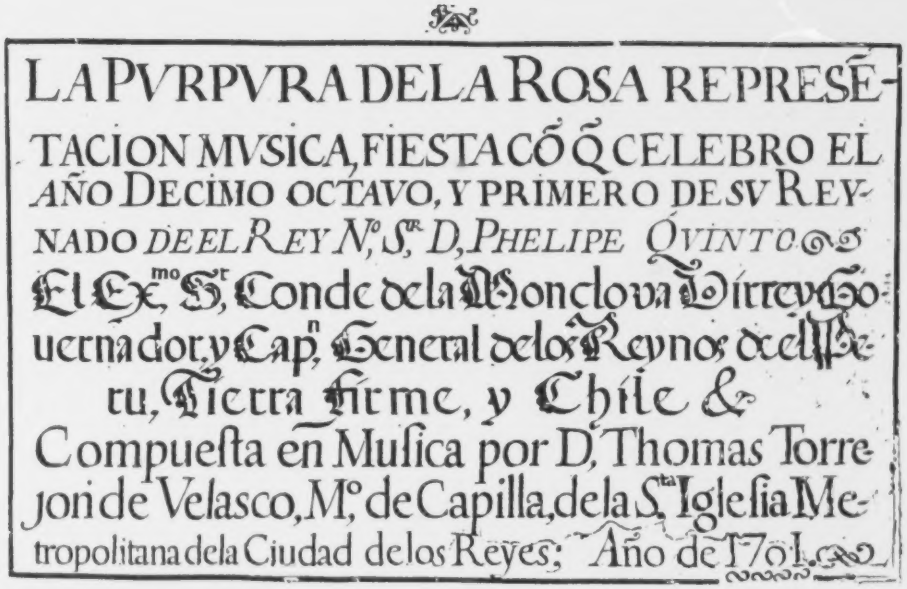
LA PVRPVRA DE LA ROSA REPRESE-
TACION MVSICA, FIESTA CO Q CELEBRO EL
AÑO DECIMO OCTAVO, Y PRIMERO DE SV REY-
NADO DE EL REY N.o S.r D. PHELIPE QVINTO
El Ex.mo S.r Conde de la Monclova Virrey Go-
uernador y Cap.n General de los Reynos del Pe-
tu, Tierra firme, y Chile &
Compuesta en Musica por D. Thomas Torre-
jon de Velasco, M.o de Capilla, de la S.ta Iglesia Me-
tropolitana de la Ciudad de los Reyes; Año de 1701.

Fig. 7. Title Page for "La Púrpura de la Rosa"

outstanding masters of the keyboard from Europe were often performed in the New World. A host of distinguished organists served in cathedral posts from the beginning of the seventeenth century. Yet, ensemble instrumental music without the participation of the voice had a late start in Spanish America. In spite of the variety of instruments available in the sixteenth century and the high quality reached in their manufacture, extant examples of purely instrumental ensemble music from this period are few. It is not until the eighteenth century that more examples of this music appear. Therefore, such early compositions as Manual Blasco's "Duo para chirimias," dated 1684, are rare. Blasco served as director of music of the Quito Cathedral from 1682 to 1695 (rec. G; "Duo para chirimias").

Ensemble instrumental music started gaining popularity in the latter part of the eighteenth century. It is well known that in 1707 the Catalonian Marquis of Castel dos Rius, who had just been appointed viceroy of Peru by Philip V, brought to Lima "a private orchestra of nine experts whose repertoire included sonatas by Graziani and Corelli."

We may conclude that the church-sponsored colonial period evidences a permanent and growing musical activity beginning when the first colonists set foot in each country. As time went by and native composers began to participate increasingly in the musical lives of the colonies, native elements showed their growing presence in art music, both secular and sacred.

To the host of distinguished composers that had contributed to the wealth of the church repertory in Hispanic America from the second half of the sixteenth century, the names of Esteban Salas (1725-1803) in Cuba, José Mauricio Núñez García (1763-1830) in Brazil, and José Angel Lamas (1775-1814) in Venezuela should be added as outstanding examples of the late colonial period (fig. 8).

Over a hundred works of Núñez García have been preserved. Most of these are religious, including five masses and a *Te Deum*. Exceptions to these are two overtures, a sinfonía fúnebre, and a few other shorter works. His *Requiem Mass* (1816), perhaps the most outstanding of his compositions, bespeaks the musician's skill and deep attachment to the European traditions of his time (rec. G; "Lauda Sion Salvatorem," and/or rec. H; "Requiem Mass").

Fig. 8. José Mauricio Núñez García

III. The Romantic Period

Romanticism developed in Latin America side by side with the rise of independence. The sway of a society in open opposition to the colonial system in general, and in particular to the unlimited control assigned the church, was shown by the many rebellions against Spanish and Portuguese rulers between 1810 and 1825.

The Declaration of Independence of the United States in 1776; the ideas of freedom, equality, and fraternity promoted by the French Revolution in 1789; and Napoleon's invasion of Spain and Portugal in 1807, added fuel to the final outburst of war. At that time the stage of musical developmnt in Latin America showed a considerably uneven panorama. Wheras some countries were at their pinnacle, others had entered a phase of depression in which performance standards had declined notoriously and composition appeared confined to weak imitations of Italian opera, patriotic hymns, and salon dances, which, with very few exceptions, became obsolete shortly thereafter.

As the New World disengaged itself from the Spanish and Portuguese hegemony, other foreign influences entered the picture. Fashion, architecture, home furnishings, and social manners were modeled on the reigning Parisian tastes, and the composers of the period not only sought their training and success in Europe but also introduced romantic piano virtuosity and Italian *bel canto* into Latin America. A wide repertory of French dances found a place in the upperclass salons. By the end of the century these dance forms had been assimilated. Consequently, local replicas of the *mazurka, minuet, polka, waltz, tarantella, contredance*, and others had become part of the New World's own repertory. The *montonero*, an Uruguayan survival of the French minuet, the Argentinian *ranchera*, and the Mexican *jarabe*, both derivations of the Polish mazurka, and the Colombian *pasillo*, an offspring of the waltz, are good examples of such assimilations. The polka had been adapted by the people of Paraguay and had become their national dance, the *polka paraguaya* (rec. I; "Itaugua, polka").

Many of these dances also reached the repertory of concert music in the form of short virtuoso pieces, especially for piano, produced by composers from most countries. The influences of Chopin, Liszt, and other European Romanticists of less stature were quite evident. Mexican composers were especially noted for their contributions to this kind of repertory. Among these are Felipe Villanueva (1862-1923); Ricardo Castro (1864-1907), author as well of a concerto for piano and orchestra; and Juventino Rosas (1868-1894). Rosas was greatly helped by the favors bestowed upon him by the dictator Porfirio Diaz in recognition of his waltz "Sobre las olas," which became internationally known (rec. J; "Valses Mexicanos").

Following in the steps of the great pianist and composer from New Orleans, Louis Moreau Gottschalk, who spent many years in Cuba and died in Brazil, many Latin Americans became recognized for both their contributions to the aforementioned repertory of short virtuoso pieces and their stature as performers. Such were the cases of Ignacio Cervantes (1847-1905), the Cuban who was compared with the young Paderewsky; the Colomian Honorio Alarcón (1858-1920), winner of piano contests in Paris and Liepzig; and the Venezuelan Teresa Carreño (1853-1917), who was considered by the critics as "the world's greatest pianist of her generation" (fig. 9).

Fig. 9. Teresa Carreño

Though to a lesser extent, vocal and violin virtuosity of nineteenth-century Latin America also reached levels of considerable recognition. The Argentinian sopranos Luisa Pujol (1857-1907) and Rosa Negri (1862-1892) were applauded at La Scala, and Angela Peralta (1845-1883) was considered a brilliant interpreter not only of the most important Mexican operas of her time, but also of those of Donizetti, Bellini, and Verdi.

José White (1836-1918), the Cuban mulatto, enjoyed prestige as a virtuoso of the violin. The reviews that he received in Europe and Latin America bear testimony to this, as does his appointment as teacher by the Paris Conservatory. He was the composer of a concerto for violin and orchestra, a string quartet, and a number of short pieces (rec. K; "Concerto for violin and orchestra").

Yet, it was opera in the Italian style that dominated art music throughout Latin America. Elegant opera theaters were built in the capital cities and main metropolitan centers where the aristocracy gathered to hear the works of Paisiello, Pergolesi, Rossini, Bellini, and Verdi, among others, to show off their fashions and jewelry, and to gossip.

Only very few among the host of composers who wrote operas were able to profit by the few opportunities conferred in each season to the presentation of other Italian works. An appreciable number of works by the Brazilian Carlos

Gomes (1836-1896), Latin America's foremost opera composer of the nineteenth century, were performed in Milan, London, or Genoa rather than in Rio de Janeiro.

Yet, compared to the rest of Latin America, Brazil offered an especially fertile ground for the development of a courtlike protectorate of music in general, and opera in particular. During the reign of the two emperors following the Declaration of Independence from Portugal in 1822, the arts and music enjoyed the encouragment of the court. Emperor Dom Pedro I, a composer himself, greatly favored a close association between music and society, from which a vast production of opera, concert music, and salon music originated.

Marcos Portugal (1762-1830), Alves de Mesquita (1831-1906), and Carlos Gomes belonged to a group of over fifty composers who produced operas during the second half of the nineteenth century in Brazil. Gomes's own compositions "O Guarani," "Fosca," "Joana de Flandres," "Salvador Rosa," and "O Escravo" are, among other of his works, highlights of this reportory.

Opera was not the only genre of Brazilian secular music that involved the use of the voice. The *modinha*, a traditional song-form whose popularity in Brazil was matched by that enjoyed in Portugal, had found its way into the sphere of art composition. Somewhat following the A-B-A pattern of the opera aria and the spirit of *bel canto*, it was cultivated by many composers for use in the upper-class salon. It was essentially a love song, highly sentimental in character, not very different from those cultivated in the aristocratic salons in the rest of the Latin American nations (fig. 10).

Fig. 10. "Modinha Imperial"

Toward the end of the century an increasing number of concert works for chamber ensembles and for orchestra were produced by the composers throughout Hispanic America, even by those engaged in writing for the opera theater or for the salon. In the cultivation of these new media the composer seemed less committed to the foreign styles and therefore more lenient toward the development of idioms with closer links to his own native environment. Thus, Latin America started opening the way to the development of national styles resulting from the combined use of devices drawm from folk music and from the grand traditions of European art music.

IV. The Rise of National Schools

Pioneering work in the development of national idioms in art music was accomplished by the Cuban composer Ignacio Cervantes, along with another outstanding figure of the time in Brazil, Alberto Nepomuceno (1864-1920) (fig. 11).

Fig. 11. Alberto Nepomuceno

The first was author of twenty *Danzas Cubanas* that represent for the music of his country what Grieg's *Norwegian Dances* or Dvorak's *Slavonic Dances* mean to theirs. Nepomuceno wrote in 1871 his *Serie Brasileira* and later his *Brazilian String Quartet*, based on characteristic rhythms and themes of his people, which indicated developments of utmost importance in the music of Brazil (rec. M; "Quartet No. 3" Nepomuceno).

The unity that has been reached by means of the highly imitative styles imposed on art music in Latin America, first by the church during the colonial period and then by the upper classes during the first decades of independence, gave way to newer approaches at the beginning of the twentieth century. In the field of music, each country seemed to point toward the development of national idioms. The composers searched in their own folk music for self-assertion and identification. At the same time they assimilated the newest esthetics and methods of composition coming from Europe, thereby giving outlet to their desire to be part of a musical life lying beyond their national boundaries. In other words, they started drawing materials, either rhythmic, melodic, or formal from those traditions that earlier had established regional folk idioms along lines irrelevant to art music, and began incorporating them in songs, solo instrumental pieces, chamber music, and orchestral compositions adhering to the latest European models.

The fast development of the middle class also contributed greatly to the growing participation of the native sectors of society, which were involved in the folk and popular arts. These became incorporated into the high levels of music life in each country.

Such developments soon showed their presence in the works of those who followed in the pioneering steps of Cervantes and Nepomuceno. Manuel Ponce (1886-1948), who gained international recognition with his popular song, "Estrellita," is an outstanding example of this in Mexico. After an early period of involvement with a lighter type of music, he became deeply committed to the development of a Mexican national idiom in art music. Thus he led the way for his compatriots, Silvestre Revueltas (1899-1940) and Carlos Chávez (1899-1978) (fig. 12). Their prestige was matched in the years following World War I only by that of Heitor Villa-Lobos (1887-1959) (fig. 13), the Brazilian who achieved a position side by side with the most outstanding masters of the twentieth century.

Fig. 12. Silvestre Revueltas

Fig. 13. Heitor Villa-Lobos

Ponce's catalog includes a vast number of songs, piano pieces, compositions for the guitar, an opera, and numerous chamber and orchestral compositions.

The careers of Revueltas and Chávez developed simultaneously and, in spite of their having similar goals regarding music nationalism, their approaches were quite different. In his earliest works, Chávez showed clear leanings toward the use of certain traditional forms of art music, as well as a deep concern with an exhaustive control of the contemporary techniques of composition. Revueltas, on the other hand, with his highly subjective and free mind, paid little attention to the traditional forms or to the methods of composition in vogue in his day. It is not, therefore, strange that, whereas Chávez was recognized for his handling of the symphony, the concerto, and the sonata, Revueltas conquered fame with music of a descriptive character, such as his orchestral poem *Sensemayá* (1938), which shares a spontaneity and imagination matching the early ballets of Stravinsky and Milhand (rec. O; *"Sensemayá"*).

With his keep perception of Brazil's national spirit, Villa-Lobos followed a path of evolution similar to that of Chávez. From his early, quite obvious approach to nationalism, exemplifed by works midway between popular and art music, he reached a level of plain and deep assimilation of the widest range of Brazilian expressions. These included the Indian, African, and Portuguese, as well as the sophisticated trends of European art music represented by Impressionism, not excluding Italian or French operatic influences. These influences appear so intensely interpenetrating in his works that it is difficult to establish a demarcation line between what the composer referred to as the "universal spirit" and the Brazilian traditions in his music.

Within a catalog of over one thousand works, including examples for practically every medium, Villa-Lobos contributed to the wealth of music with a few compositions of an originality that has been equaled only by very few in the contemporary period. His *Choros* and *Bachianas*, both inspired in Brazilian folk music, and his vast collection of art songs, piano compositions, choral and chamber music, bear testimony to this at a level far superior to that reached, for example, in his symphonies or concertos. The characteristic lyricism and sentimentality of Brazilian folksong, so evident in the traditional *modinha*, is vividly portrayed in the *Cantilena* (first movement) of his masterful *Bachiana No.* 5 9for voice and eight cellos (1938) (rec. O; "Bachiana No. 5").

Villa-Lobos's contribution to Brazil was not solely confined to bringing its music to the attention of the world, for he also promoted state support of music and the development of understanding audiences by means of his deep commitment to music education in his country. His contemporaries and followers profited greatly from his efforts, among others, Oscar Lorenzo Fernández (1897-1948), author of the well-known *Batuque* from his orchestral suite *Reisado do Pastoreio* (1930); Francisco Mignone (1897-); and Camargo Guarnieri (1907-), the open-minded practitioner of an art marked by rigorous use of classic forms combined with the ultimate essence of Brazilian folk music. Guarnieri's *Dansas Brasileiras* for orchestra (1947), his *Ponteios* (preludes) for piano (1931-1949), or his *Choros* for clarinet and orchestra (1956), are outstanding examples within a vast production (rec. O; "Dansa Brasileira" Guarnieri).

Forms of nationalism flourished throughout Latin America up to the 1940s. In certain nations this was supported by very gifted and skillful composers such as Carlos López-Buchardo (1881-1948) in Argentina, Eduardo Fabini (1882-1950) in Uruguay, Pedro Humberto Allende (1885-1959) in Chile, or Guillermo Uribe-Holguín (1880-1972) in Colombia, whose works were nourished by French Impressionism and by the folk traditions of their own countries. Yet, a romantic vein along lines germane to either Tchaikovsky, Brahms, or Cesar Frank still prevailed into the twentieth century in the styles of certain composers, for example, Alberto Williams (1862-1952) from Argentina, and Enrique Soro (1884-1954) from Chile (rec. P; "Concierto for piano and orchestra," Soro).

V. New Horizons

Up to World War II, composers in Latin America remained largely attached to the resources embodied in their folk music. An offspring of this was a repertory that, in spite of its pledging allegiance to the national traditions of each country, appeared greatly dependent on the methods and techniques of composition sponsored by Impressionism and its immediate derivations. Exceptions to such deliberate nationalistic stands were demonstrated by a few composers who opposed the use of folk materials because of the alleged

limitations that these imposed into idioms. They felt that otherwise these idioms could be reinforced using a freer handling of those aesthetics and methods that had originated in Europe, which they considered as representative of their own heritage as art composers, since folk music was of the ethnic sectors. Among these composers were the Mexican Julian Carrillo (1875-1965), another, the Argentinian, Juan Carlos Paz (1897-1972), and the Chilean, Acario Cotapos (1889-1969). All of these were sponsors of compositional techniques that were to find followers in Latin America only in the late forties or thereafter.

Whereas Carrillo promoted the use of intervals smaller than the half-ton of our temperate scale, Paz anticipated in Latin America the use of the twelve-tone system promoted by Schoenberg in Europe, and Cotapos anticipated the towering harmonies and clusters of the 1950s.

Carrillo had to develop a system of numerical notation to indicate those sounds that lie between the half steps of our scales. All of his compositions after 1926 involve the use of microtones including his *Missa for Pope John XXIII* (1962), in which he requires an "a capella" choir to sing quarter-tones (rec. Q; "Mass for Pope John XXIII," Carrillo).

Another early practitioner of an art adrift from any folkloristic implications was Domingo Santa Cruz (1899-) (fig. 14), a powerful force in Chilean music, whose cosmopolitanism as a composer represents a natural result of the minor participation of the Indian or black in his country's cultural traditions. Santa Cruz, from the beginning of his career, was an advocate of the importance of technique and craftsmanship as the basis from which style and individuality grow in music. His skill as a composer and an idiom rich in ideas and dramatic intensity is reflected throughout his small but important output of four symphonies, three string quartets, works for instrumental and vocal soloists and orchestra, a number of choral compositions, and songs (rec. P; "Preludios Dramaticos," Santa Cruz).

Fig. 14. Domingo Santa Cruz

VI. Music since 1950: The "Avant-Garde"

Since 1950 a number of former sponsors of the self-imposed nationalism that set into motion this stream in Latin American music have gradually found their way out of it. Simultaneously, a new generation of composers has arisen, free from any need to deliberately draw from native music and plainly aware of their belonging to cultures that owe as much to Europe as to their own native environments.

Musically, this new trend is reflected in the works of a host of composers from all over Latin America, from areas either rich or poor in indigeous traditions, and all committed to a wide range of compositional methods. They share similar visions of America and of the rest of the world and feel attached to a spiritual commonwealth that embraces a variety of different historical trends of which they feel an integral part.

The work of Alberto Ginastera (1916-) (fig. 15), the giant of Argentinian music, eloquently exemplifies the case of a composer who from an early period of deliberate nationalism has moved toward a position more concerned with the universal values of music than with the perishable spell of the exotic reached by forcing the use of folk music devices into art composition. From his early ballets *Panambi* (1937) and *Estancia* (1941), to his *Cantata fo Magic America* (1960), or his operas, *Don Rodrigo* (1965), *Bomarzo* (1967), *Beatrix Cenci* (1970), Ginastera has undergone a broad evolution without losing links with his own environment. Now it emerges in his works as part of an intuitive drive that includes the use of the most progressive language in composition (rec. R; "Variaciones Concertante," Ginastera).

Fig. 15. Alberto Ginastera

The same historical forces that led Ginastera away from nationalism were to stimulate similar developments in some other outstanding Latin American composers of the same

generation, namely Roque Cordero (1917-) from Panama, Blas Galindo (1910-) from Mexico, or Claudio Santoro (1919-) from Brazil.

Cordero is an indulgent follower of the twelve-tone techniques who deeply believes that the traditions peculiar to each composer's environment, as well as all of the advancements of music, will necessarily reflect in the works of those who are open-minded and free. Offshoots of this position are such works of his as a *Quintet* (1949), his *String Quartet* (1960), and *Concerto for Violin and Orchestra* (1962) (rec. S; "Concerto for Violin and Orchestra," Cordero).

Santoro leads a generation of progressive composers in Brazil who only in the early sixties succeeded in freeing themselves from the forceful nationalistic stand of their predecessors. This strong position was based on music traditions that, perhaps because of their outstanding profiles and originality, represented an influence difficult to break away from. In overcoming these Santoro himself produced many advanced works and opened doors to a host of his compatriots at present contributing to the vanguard of Brazilian music with significant compositions. An outstanding example is Marlos Nobre (1939-), an artist uncommitted to any particular techniques of composition but those rising from his own musical ideas, a leading figure of his country's creative endeavors following the 1950s (rec. T; Santoro and Nobre).

Many composers of his generation have partially or totally replaced conventional notation by a variety of "graphisms" involving symbols prescribing the use either of sounds beyond the temperate scale, or combinations of these, which reflects their fascination with chance and improvisation. Their concern as well with a new world of sounds includes unprecedented ways of handling the traditional instruments and such recently developed media as electronic music.

Manuel Enriquez (1926-) of Mexico became part of this world when he produced the score of his *String Quartet No. 2*, in which the choice of precise pitches is left to the performers, provided they follow the general design furnished by the composer: a succession of dots around a horizontal line representing approximately the middle note of each instrument (fig. 16).

Mario Lavista (1943-) or Héctor Quintanar (1936-) from Mexico, Gustavo Becerra (1925-) or Leon Schidlowsky (1931-) from Chile, Sergio Cervetti (1941-) from Uruguay, Antonio Tauriello (1931-), Gerardo Gandini (1936-) or Alcides Lanza (1929-) from Argentina, Pozzi Escot (1931-), Edgar Valcárcel (1932-) or Celso Garrido-Lecca (1926-) from Peru, Aurelio de la Vega (1925-) or Leo Brouwer

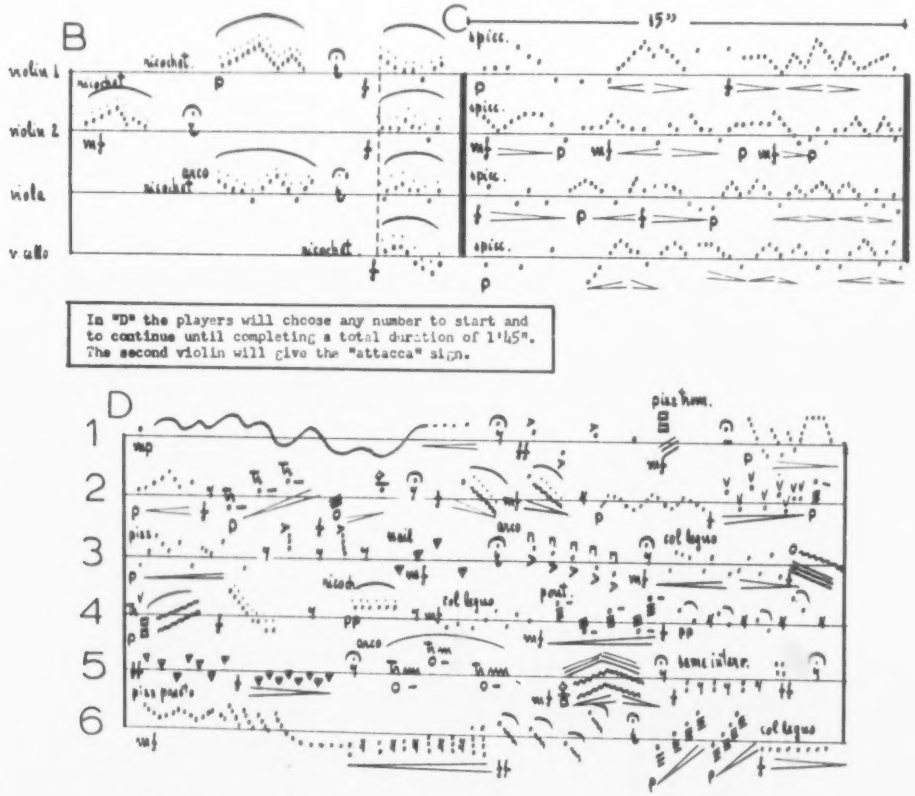

Fig. 16. "String Quartet No. 2" by Manuel Enríquez

(1939-) from Cuba, have shared with many others in the exploitation of chance, randomness, and free improvisation. They follow the same paths as many of their European colleagues, such as the Hungarian Ligetti and the Italians Bussotti and Berio, or of their counterparts in the United States, Cage and Brown. One may question what possibilities exist along such lines for the development of styles of local distinctiveness. Yet, the supporters of such an approach claim that improvisation in itself is inherent to past and present performance practices of communities of Indian and African ancestry. They feel that these compositional procedures may lead to a real mingling of avant-garde art composition and indigenous music (rec. U; Becerra, Gandini, Quintanar. rec. V; de la Vega).

Electronic music has been developing in Latin America ever since the Chilean engineer and composer José V. Asuar (1933-) made his first experiments in this field in 1957. He was followed by the internationally recognized Mario Davidowsky (1934-) from Argentina, and somewhat later by another Argentinian, Francisco Kropfl (1935-), César Bolaños (1931-) from Peru, and many others (rec. W; Davidowsky).

Music creation in Latin America has spread since 1950 into a vast landscape of different aesthetic approaches. This landscape includes works resulting from the strictest control of musical materials on the part of the composer to those in which the composer's contribution is confined to furnishing some general indications around which the performer freely improvises. But an important component of this landscape is that represented by composers not committed to any particular method of composition and yet open to the various technical advances of contemporary music. This group was preceded in Latin America by a handful of composers who, at the time when folklorism seemed to be required, held a nonmilitant position. Juan José Castro (1885-1968) in Argentina, Rodolfo Halffter (1900-) in Mexico, Guido Santórsola (1904-) in Uruguay, and Alfonso Letelier (1912-) in Chile are representative of those composers who maintained an unbiased stand regarding the rising spells of the postulates and aesthetics of those and the following years (rec. P; "Preludios Vegetales," Letelier. rec. X; "Ballet Suite," R. Halffter). Younger followers of a similar approach were Blas Galindo (1910-) from Mexico, Roberto Caamaño (1923-) from Argentina, Héctor Tosar (1923-) from Uruguay, Julián Orbon (1925-) from Cuba, and many others (rec. Y; "Partita No. 2," J. Orbon). Juan Orrego-Salas (1919-), Chilean composer and author of the present survey, according to his biographer, Luis Merino, "has never relinquished his commitment to the purest traditions of Occidental music within an unbiased and dynamic creative approach." Such qualifications would, therefore, make him part of this group of composers (rec. Z; "Sextet, op. 30," Orrego-Salas).

Commitment in Latin American contemporary music has not been attached only to those doctrines and aesthetic principles already discussed, but has also emerged as a response of many composers to the social and political problems of the world in general and of their nations in particular. There is a widespread and ever growing repertory of songs, assimilated to the streams of the so-called nueva canción, as well as of more extended works produced along these lines.

Such achievements could be considered a counterpart in Latin America of developments such as those visualized by the United States composer Gunther Schuller in his "third stream," described by him as a blending of jazz and the techniques of contemporary art composition.

The *bossa nova* style in Brazil, which has favored radical departures from classic harmony, the use of dissonance and free improvisation within the framework of the urban middle-class traditions of the country, has strongly attracted the art composer ever since the late 1960s. Likewise, in Argentina, the composer Astor Piazzolla (1925) has successfully incorporated the traditions of the *tango* to an orbit of composition that involves many features of avant-garde music, following a path similar to that of Brubeck or Baker in the United States in relation to jazz.

Suggested Discography to Illustrate the Text

(The examples contained in the recordings listed herein are to be used, as indicated in parenthesis, throughout the text.)

rec. A, *Folkmusic of Mexico*; ed. by H. Yurchenko: "Fiesta de la Cabeza," for the sound of the *huehuetl*. (Folkways p. 413).

rec. B, *Peru's Inca Heritage*; ed. by D. Lewiston: Flute solo from *Apurimac*, for the sound of the *quena*; "Pandillero" for the sound of the *siku* (panpipes) and the *wayno*. (Nonesuch, Explorer Series, H-72029 stereo)

rec. C, *Quilapayún*; Discoteca del cantar popular: "Arriba en la Cordillera" for the use of Indian flutes and guitar in the *Nueva Canción* (French, Pathé-Marconi 2CO70-14812)

rec. D, *Sinfonia India*; Carlos Chávez; New York Philharmonic L. Berstein cond., (Columbia MS-6514)

rec. E, *Cantata para América Mágica*; A. Ginastera; R. Andonaylo, sopr., Los Angeles Percussion Ensemble, H. Temianka, cond. (Columbia MS-6447)

rec. F, *Choral Music of the Spanish New World*; "Magnificat," H. Franco; "Salve Regina," J. de Lienas; "Magnificat," Fernández Hidalgo; "Hanacpachap," col. Pérez Bocanegra; "Negritos," J. de Araujo; "La Púrpura de la Rosa," Torrejón y Velasco; "Mariposa," Orejón y Aparicio; The Roger Wagner Chorale (Angel S-36008)

rec. G, *Festival of Early Latin American Music*; "Eso rigor e repente," G. Fernández; "Duo para Chirimias," M. Blasco; The Roger Wagner Chorale and Sinfonia Chamber Orchestra. (UCLA, El Dorado S-1 USR 7746)

rec. H, *Requiem Mass*; J. M. Núñez-García: Morgan State College Choir, Helsinki Philharmonic and soloists, P. Freeman cond. (Black Composers Series, Columbia M-33431)

rec. I, *Mensageros de Paraguay*; "Itaugúa," polca (Ed, Interamericanas de Música, OEA-006 stereo)

rec. J, *Valses Mexicanos del 1900*; "Vals Poético," Villanueva; "Sobre las Olas," J. Rosas: M. García Mora, piano (Musart MCD-3001, Mexico)

rec. K, *Concerto for violin and orchestra*; J. White: A. Rosand, violin, London Symphony Orchestra, P. Freeman, cond. (Black Composers Series, Columbia 33432 M)

rec. L, A Opera no Antigo Teatro Imperial; "O Basculho," M. Portugal; "O Vagabundo," A. de Mesquita; "Joana de Flandres," C. Gomes (Música na Corte Brasileira, Vol. 5 Angel 3 CBX 414)

rec. M, *Quartet No. 3 "Brazilian"*; A. Nepomuceno: The Esterhazy String Quartet (Educo 4030, Ventura, California)

rec. N, *A Spanish Guitar; "Doce Preludios," M. Ponce: John Williams, guitar (Westminster T-90091)*

rec. O, Latin American Fiesta; "Sensemaya," S. Revueltas; "Bachiana No. 5," Villa-Lobos; "Dansa Brasileira," C. Guarnieri: New York Phil. Orch., L. Bernstein (Columbia MS-6514)

rec. P, *Tres Compositores Chilenos*; "Concierto en re mayor," E. Soro; "Preludios Dramáticos," D. Santa Cruz; "Preludios Vegetales," A. Letelier: Orquesta de la Univ. de Chile, H. Raccagni, pno. V. Tevah, cond. (OEA-011, stereo)

rec. Q, *Mass for Pope John XXIII*; J. Carrillo: Paris Ville Prof. Choir, Blot, cond. (CRI-S246)

rec. R, *Variations in High Fidelity*; "Variaciones Concertante," A. Ginastera: Minneapolis Symph. Orch., A. Dorati, cond. (Mercury MG-50047)

rec. S, *Concierto para violin y orquesta*; R. Cordero, also "Eight Miniatures": S. Allen, vln., Detroit Symph. Orch., P.Freeman, cond. (Black Composers Series Columbia M-32784)

rec. T, *Orquesta Sinfônica de Brasil*; "In Memoriam," M. Nobre; "Interacciones Asintoticas," C. Santoro: Orq. Sinfônica do Brasil, I. Karabtchevsky, cond. (OEA-002 stereo)

rec. U, *Louisville First Editions*; "Symphony No. 1," G. Bercerra; "Fantasia-Improntum," G. Gandini; "Sideral II," H. Quintanar: Louisville Orch., J. Mester, cond. (LS-714)

rec. V, *Exopheres, for oboe and piano*; A. de la Vega: Ellis, ob., Grayson, Pno. (Orion-76239)

rec. W, *The Contemporary Composer*; "Synchronisms No. 5," M. Davidowsky; Group of Contemp. Music, H. Sollberger, cond. (Vox Turnabout TV. S-34487)

rec. X, *Louisville First Editions*; "La Madrugada del Panadero," R. Halffter: Louisville Orch., Whitney, cond. (L-622)

rec. Y, *Partita No. 2*; J. Orbon: Columbia Univ. Cont. Music Group, R. Dufallo, cond. (CRI-S 249)

rec. Z, *Sextet op. 38*; J. Orrego-Salas: A. Bloom, clar., M. L. Boehm, pno., Kooper String Quartet (Vox Turnabout VX-34505 stereo)

A MULTICULTURAL TAPESTRY FOR YOUNG PEOPLE

By Vivian R. Gaschen (Krueger Middle School, San Antonio, Texas)

Introduction

Purpose:

The film *Tapestry* may be used as a vehicle for studying intercultural communication, stereotyping, prejudice, cultural history of the Southwest, cultural identity, and the "melting pot" myth.

The lesson is prepared for sixth- through eighth-grade Spanish and English as a Second Language (ESL) classes, but is most adaptable to classes at the elementary level, and even the junior college level.

The main objective is to have the student use *Tapestry* as a stimulus for examining his or her own culture and those surrounding us every day. Associated with this examination will be comparative studies of others' values, ways of living, lifestyle, and cultural heritage. The overall goals are cultural tolerance and cultural appreciation.

The evaluation exercise is the writing of a paper entitled "My Personal Tapestry," based on the film's theme.

Tapestry lends itself to numerous follow-up discussions, role-playing exercises, and value clarification lessons. Teachers are encouraged to adapt the film and this accompanying lesson to the needs of their particular students and curricula.

Scope:

Tapestry may be used to observe how music and dance can be used to

—exchange thoughts nonverbally, regardless of nationality, religion, or language

—increase cultural awareness and understanding

—increase perception, recognition, and acceptance of others' values, needs, and points of view

—illustrate the dependence of man on the cultural environment.

The film focuses particularly on the idea of helping each individual feel that he or she and his or her culture are valuable, of personal interest, asource of individual pride.

Materials:

Taped dialogue and music from *Tapestry*

Any group of children's songs and dances (preferably in Spanish)

The Film

Rosa Guerrero's film, *Tapestry*, is available on loan from most ofthe Education Service Centers of Texas, from the Texas Education Agency Film Library, or from the Bilingual Dissemination and Assessment Center in Austin. Additional copies are available from the El Paso Chamber of Commerce.

Rosa Guerrero

Rosa Guerrero has been called the "dancing missionary" and the "ambassador from El Paso." Born in El Paso, Mrs. Guerrero earned her B.A. and M.A. degrees from the University of Texas at El Paso. She has had forty years of experience in the dance field, including several years of teaching. Mrs. Guerrero works with the Institute of the Arts in El Paso and has her own folkloric dance troupe. She serves as a free-lance consultant throughout the United States. One of her most rewarding activities has been in working with groups of the elderly. Her film, *Tapestry*, won first place at the Golden Cine Awards Festival.

The Institute of Latin American Studies and particularly the Office of Outreach Activities, extend many *abrazos fuertes* to Mrs. Guerrero for her assistance throughout the 1979-1980 Latin American Culture Studies Project. She has been a most enthusiastic supporter of the program.

Lesson Plan: Film *Tapestry*

Audience:

Sixth- through eighth-grade Spanish and ESL (English as a Second Language) classes

Rationale:

The student will observe how man can, through music and dance, exchange thoughts nonverbally, regardless of nationality, religion, or language; increase awareness and understanding of other cultures; increase perception in recognizing, accepting, and respecting different values, needs, and points of view; realize that people's reactions are dependent on environment (that is, their unique experiences, needs, and wants).

Objective:

The student will be able to examine influences from other cultures on his or her life.

Generalization:

We are the product of past interactions and are subject to change based on future interactions. The evidence of interaction remains as influences stay recognizable (as in a tapestry), rather than becoming engulfed (as in a melting pot).

Concepts and Terms:

(See Appendix 2)

Tapestry
Chamizal
Melting Pot
Quinceañera
Culture
Machismo

Materials:

Film *Tapestry* (see suggested/additional activities in Appendix 3).

Procedures:

1.Teacher introduces film:

May state that "the film is going to show how one culture influences another through music and dance."

Discusses the meaning of the conceptual terms (see Append ix 2): "tapestry," "melting pot," "culture," "Chamizal," "*quinceañera*," "*machismo*."

2.Teacher gives directions to students:

Directs the students to look for different influences on the dance: ethnic, artistic, historical.

3.Teacher shows film.

Examples used in the film that could be used in discussions:

Use of Spanish, German, and English in counting and leave taking

Origins of movements in Latin American dance: Arabic, Moorish—hand clapping, foot stomping, arm movements

Egyptian—castanuelas (castanets)

Celtic, Jewish—footwork

History

Maximillian: European dances

Influences on dance: Hispanic, African, Egyptian

Conquistadores

Aztec and Mayan calendars

Instruments: *claves, castanuelas,* drums, others used in Spanish dance but not mentioned in film.

Dances

Indigenous to Caribbean and other Latin American areas: rhumba, samba, bamba, huaracha, cumbia, mambo, jarabe

European influence: waltz, mazurka, polka, schottisch

4. Class discussion after film.

Possible questions for discussion:

What is the message of the film?

How can messages reach people who might not speak the same language or be of the same culture?

What are some historical influences that were mentioned?

What are some of the influences that have created Latin American dance?

How do cultures become part of a tapestry?

What are some examples of ways other cultures have influenced your life?

5. Teacher concludes with

We must have respect for the differences we see in others.

We are not a melting pot; we are a tapestry.

6. Teacher assigns project: "My Personal Tapestry."

Find examples of how other cultures have influenced your life and made it richer.

Project due in one week.

Evaluation:

Evaluation of project.

APPENDIX 1

Applications

This movie could be used in many disciplines and at many levels.

Social Studies: history, geographical areas, peoples

Art: using art forms to express what students have experienced in watching film

Music: dances and songs

Language Arts: discussion, research, role playing, themes

Advisories: when there is enough time to view and discuss the film

APPENDIX 2

Concepts and Terminology

TAPESTRY: A heavy, handwoven, reversible textile used for hangings, curtains, and upholstery and characterized by complicated pictorial designs.

MELTING POT: A pot in which anything is melted. Referring to a country or a people, this means that every race blends in together and each loses the individual threads that make it unique.

CHAMIZAL: An area on the El Paso side of the Rio Grande between El Paso and Ciudad Juárez. The Rio Grande became the boundary between Texas and Mexico in 1848. A few years later the course of the river shifted southward, putting 600 acres of what had been part of Mexico into Texas. Mexico claimed the land, but the United States said that the Rio Grande was the boundary. After a century of negotiations, the dispute was settled in 1963, and the 600 acres were ceded to Mexico. In return, the United States received 193 acres of Córdova Island, a largely uninhabited Mexican area on the El Paso side of the river. There are still strong feelings in the El Paso area about this situation.

CULTURE: A way of life that distinguishes one group from another through its music, art, literature, food, clothing, customs, celebrations, language, religions.

QUINCEAÑERA: When a girl reaches the age of fifteen, she makes her social debut at a semiformal fiesta to which family members and friends are invited. The "quinceañera" is dressed in a formal gown and is escorted by fourteen "jóvenes," young ladies who are in turn escorted by "chambelanes," young men dressed in dark suits. The honored fifteen-year-old starts the ball by dancing the first number with her father or another male designate of the family. This fiesta is considered a celebration of the break between childhood and the consequent maturity to young womanhood. It also has religious meaning.

MACHISMO: The male in the Mexican social structure is considered to be more intelligent, stronger, and more reliable than the woman. In order to command respect, he must always act the "he-man" in every situation. He must defend the honor of his family, physically if necessary, and must never be proved wrong. His prestige is determined by his manlinss. His machismo is shown by his image as a person of honor and dignity, integrity and pride, self-reliance, and virility.

APPENDIX 3

Project Ideas:

To be used before or after film

Aztec or Mayan calendars: Research, pictures, music from the Ballet Folklórico or other primitive music as background for work.

Learn Spanish dances:

Modern: bamba, cumbia, samba, rhumba

Folkloric: La Raspa, Chiapanecas

Investigation of Spanish, Indian, English words in both the English and Spanish languages: signs, street names,

other Spanish words used daily

Art projects such as murals, crafts

Music: instruments, songs

Holidays, religious festivals, celebrations: compare how the American and the Latin American differ in these areas, but especially look for similarities

Influences of land forms, climate, cultures on Latin American dances. (How does climate influence kinds of movements used?)

Customs and costumes

Purposes of dance: religion, war, death, weddings, courtship, celebrations

Influences by various cultures on the folk art locally, regionally, and worldwide

Quinceañera as compared with debuts

Stereotypes: What do you think about when one mentions "Mexican," "American"? Contrast what you think with what you can observe or can discover about qualities of people through research or interviews.

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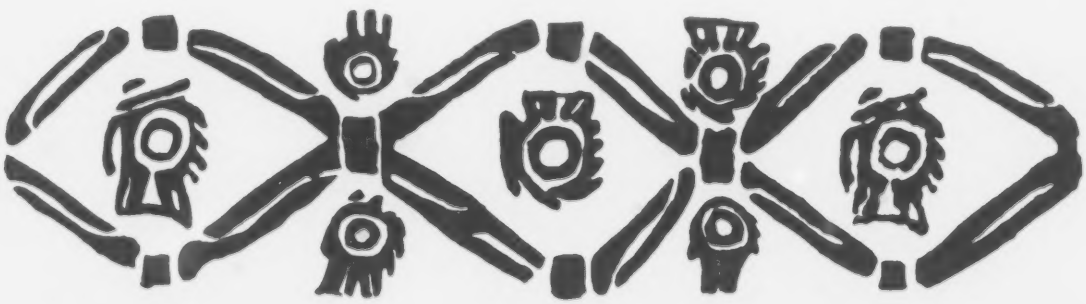
American Music from Folk to Jazz and Pop. Education Service Centers.



A SURVEY OF MEXICAN POPULAR MUSIC: A TEACHING GUIDE FOR SPANISH CLASSES

Argelia Krohn, Roosevelt High School, San Antonio, Texas

Audience:

High school students in Spanish classes, or music classes in which there is either a high number of Hispanic students or an interest in Mexico or Mexican traditions in the Southwest.

Goal:

Music is an aesthetic experience. By exposing students to different musical rhythms, lyrics, and forms, an understanding and appreciation of other cultures will, it is hoped, develop.

Objectives:

The student will be able to

1. recognize different forms of Mexican popular music;
2. recognize different rhythmic patterns and instrumentations;
3. explain the sentiment or theme expressed by the lyrics;
4. make comparisons between musical form and theme and the sociocultu ral background of each type of popular music;
5. develop a listening-comprehension language lesson using lyrics of Mexican songs.

Suggested Procedure:

Since this lesson is rather lengthy, teachers should feel free to adapt portions for classroom use. However, should the entire lesson be used, teachers are urged to present the materials in chronological order, since so much of the music provides comparisons to Mexican history, development, and social concerns.

Begin the lesson with a statement about music and what the class is going to do. Why is the lesson important? Why is it being presented at this time? Why is music important to study?

Look through the attached description of the various forms of music in Mexico and develop the ideas concerning theme, location, lyrics, as appropriate. Teachers may want to analyze each song along the following lines:

Teacher: Who can tell me about the background to this song (based on previous presentation in class)?

Did you hear any familiar words?

What did you like best about the song or style?

Is the melody melancholic? Happy?

What do the lyrics tell us about the singer, the times, or the place?

The teacher may want to play a particular song and use it as a listening-comprehension lesson. If so, have students discuss the different words, slang, idioms.

Materials:

Historical background notes (attached)

Reel-to-reel tape containing songs (available from Education Service Centers in Texas)

Tape recorder

Lyrics for classroom discussion, teacher preparation (attached)

Background Notes:

What is music? What is its purpose? We have a great variety of music in our country. Some types appeal to some people, some types appeal to others. We all like some type of music. What we have here is a peek at the popular music of Mexico. It is in the popular music that the people find the natural expression and satisfaction of their feelings and emotions. We will hear, through song examples, how Mexico has moved from the revolutionary years to the present. We are beginning with the revolution years simply because it was at that time that the interest in popular music and *corridos* began to rise. The Mexican Revolution fomented the creation of popular music and *corridos* not only in the battlefields but also in the cities.

A very popular song of that time was "La Valentina." "La Valentina" is supposed to have been written before the revolution, but by 1914 it was very well known by the troops of General Obregón and thought to have been composed by one of the men. It was especially popular among those troops because one of Obregón's soldiers was a girl named Valentina. The song remains one of the classics of the revolution.

"La Adelita" is also from the revolutionary period. No one knows for sure where it came from but the legend most widely accepted says that it was written by a young captain who fell in love with a girl named Adela and wrote her a love song. When he left for the battlefield, he took his song with him. The northern soldiers quickly picked it up and spread it all over the country. Another story says that a soldier modified the lyrics and claimed it as his own. He dedicated the song to a nurse named Adela who had taken care of his wounds and with whom he had fallen deeply in love. Adela, the nurse, did not gain the popularity of Valentina, the soldier (*soldadera*). However, there is no doubt that both songs were equally popular.

Another very popular song from this period was "La Cucaracha." It was known in Yucatán long before the revolution. One day in 1914 a pianist was asked to entertain the troops who had just arrived in Monterrey. He proceeded to play a song that his mother had sung to him when he was a child. The troops adopted it and with revisions in the lyrics applied it to their revolution.

During these years a great composer, Manuel M. Ponce, began the great task of taking the "folk" music, or as he called it, "la música vernácula," and arranging and transforming it into popular music. He was a very well-educated musician.

He had studied in the music capitals of Europe. He knew that in Mexico there was a wealth of music that other

composers and the public ignored. He felt that it was this music that was the faithful expression of the life of the people. Through his work as an investigator and harmonizer, he injected into the music of his country an enormous wealth of new musical elements that were going to allow correct or cultured stylizations with harmonic resources and inexhaustible rhythmical elements. It is said that Ponce took the Mexican song out of the indigenous huts and made it art.

This song, one of the many that he arranged, is what we now know as the "birthday" song. In Mexico on the day of your birthday or on your Saint's Day, you are awakened bright and early by someone outside your window singing "Las Mañanitas." In the lyrics you hear the word *despierta.*

In 1918 a song that was to become another classic appeared, "Cielito Lindo." Two Mexicans claimed to have written it. Other composers from Spanish-speaking countries also claimed the song as their own composition.

In 1919 a sort of trend appeared. That is to say, people began to hear and accept popular music that came from a specific geographical location. The first example is not a song; it is a dance. This dance, "El Jarabe Tapatio," was to become the national dance of Mexico, but it originated from the *sones* of Jalisco. You have undoubtedly heard it with another title.

In 1920 another type of song and dance became popular. From Oaxaca with its beautiful marimba music comes the Sandunga. It is known as the languid music of Tehuantepec. When it is danced you see a flowing and very graceful movement, even in the *zapateado.*

From Cuba arrived the *danzón,* also a dance. It quickly became very popular and was adopted by the people. The *danzón,* an example of which is "El Cocolisco," has the incomparable flavor of a tropical land, full of happiness and a unique rhythm. It is played with a great variety of instruments—violins, flute, piano, bass, kettle drum, güiro, trumpets, bongos, and maracas.

I want to mention Salón México. This was a dance hall composed of different *salas* (halls) for different social classes. Here, although people danced tangos, jazz, and other dances, the *danzón* was preferred. Salón México was opened in 1920. It was a very popular place for many, many years.

In 1925 from the state of Michoacán came a song that was to become another classic, "Adiós, Mariquita Linda." It had a beautiful, melancholic melody and very simple but beautiful lyrics.

From the Huasteca region comes the "Huapango." The region takes in part of the states of Veracruz, Tamaulipas, Hidalgo, and San Luis Potosí. Of immense popularity because it is played, danced, and sung, the huapango today still remains as one of the top four types of popular music. It differs slightly even from town to town within the Huasteca itself. The most common instruments are the harp, the jarana (a five-stringed guitar), a requinto (a small guitar), and a violin. In the Huasteca young and old say, "There's going to be a huapango," which means there's going to be a fiesta. The rhythm is the most important element in the huapango.

You have heard several types of music that you can identify and link to a geographical area. Is all the music like that? No. Some music has no geographical link. Can you say the same about our music?

In 1928 Agustín Lara appeared on the scene. He played the piano but couldn't read music. He played the piano, however, as if he had studied music a great deal. By 1920 he was making his living playing the piano in clubs, cafes, and bars.

He was also writing songs that would eventually become very popular. It was not until 1928 that his genius was recognized. Lara was destined to become the link between the *danzón* and the *bolero.* What is the *bolero*? It is a very romantic type of song. It always speaks of love. If you needed to define it in one word, it would be *suave.* Lara introduced the *bolero* with a piano background. He sang, but since he was not a singer, he needed interpreters for his compositions. Many singers were to become interpreters of his compositions. Lara gave us forty years of beautiful songs. Although he wrote many types of songs, I believe his *boleros* remain his best. Here we have a *bolero* played and sung by Lara.

In 1929 a group of mariachis went to Mexico City to sing their music—the music (*sones*) of Jalisco. The public did not receive them well at all. Perhaps they found mariachi music very noisy and restless. Whatever the reason, the mariachis returned to Jalisco hoping for a better time to come to Mexico City. I bring this out because of the fact that mariachi music now has become extremely popular not only in Mexico but throughout many countries of the world. Fortunately, a scant five years later, a mariachi group returned to the big city, and this time they were successful.

In 1930 Mexico inaugurated its first radio station—XEW, "la voz de la América Latina." Its impact throughout the country soon became apparent. The national demand for more music made the composers well known. The public wanted more music, and the composers and other artists worked very hard to meet the demand. Let me point out that it was not only quantity being produced; the composers wanted to produce more and better music, and they did.

Back to the *bolero.* It became very popular. The best orchestras in the country were playing it. They accompanied mostly solo singers. People all over loved to dance to it. I said that the lyrics speak of love. Perhaps it was not always a happy love, but it nevertheless was love. These are two of the many great singers of the *boleros* of the forties and fifties: Emilio Tuero, singing "Nosotros"; and María Luisa Landín, singing "Amor Perdido."

In the early thirties the *canción ranchera* began to gain popularity, chiefly due to the movies. Up to then it had been the music of the rural people, the *campesinos.*" The movies brought it to the cities, and thus began its introduction to the city people. What is the *ranchera*? Someone has said that the Mexican song speaks of "amor, vino y tristeza" (love,

drink and sadness). "It envelops in its simplicity the whole life of a Mexican people that loves, gets drunk and is sad."

That definition certainly applies to the *canción ranchera.* However, I would emphasize the "whole life," because the *ranchera* speaks of many aspects of that simple life. In the forties the *ranchera* attained the popularity that it enjoys today. The mariachi became its musical accompaniment, and what a beautiful combination it was. Contrary to what I mentioned about sadness, this example, "Ay, Jalisco, No Te Rajes," is pure pride and joy. The singer is Jorge Negrete. He became the singing Charro of the movies.

In 1935 the famous Victor Talking Machine Company set up a recording studio in Mexico City. Victor had been recording Mexican stars in New Jersey for years, but once it set up in Mexico, more stars had access to the recorder, and the records spread out quickly throughout the entire country.

Just as in the United States, Mexico had a good number of dance halls, *salones de baile.* The best ochestras of the country played in these salons, just as the great orchestras of the United States did in our country. They played Mexican music as well as the popular dance music of the United States.

Meanwhile, the *bolero* marches on. In the forties we began to hear the *bolero* sung by trios. These were trios with three guitars. This became a very popular trend and there were many trios singing all over.

In my opinion, the best of all was a trio called Los Panchos. They remained on top for over twenty-five years. Here are two of their lovely *boleros*: "Sin Ti," and "Contigo." Listen to the requinto—the small guitar.

In 1948 a new type of social dance appeared on the scene. It was created by Pérez Prado, a Cuban. It became a rhythm that extended throughout Mexico and from there all over the world. Listen to the African influence in this music. We call this dance "mambo"; the song is "Silbando Mambo."

In 1950 Mexico City, with a population of three million, began operating the first television station in Spanish America. Today one of their stations transmits a program to U.S. cities with large Spanish-speaking populations. The program is shown on Sunday afternoons and is called *Siempre en Domingo.* It is both live and taped.

In 1951 José Alfredo Jiménez broke into the music world of Mexico. Like Lara, he did not have a great voice, but he was a great composer. His greatest achievements were in the *canción ranchera*. Not even Rock'n'Roll was strong enough to break down the impact this young composer had. His themes were very sincere and all his songs had a deep sentiment common to the people. He produced quantity and quality. He gave us over twenty-five years of great songs. Here are two of his great *rancheras*: "Cuando Nadie Te Quiera," and "El Rey."

In the fifties *boleros* accompanied by strings started to be heard. This is an important step, because now we have a singer with string accompaniment. I believe that this evolved into a mariachi-*bolero* combination that is today one of the most popular forms of popular music. One of Mexico's great singers of that time was Pedro Infante. He was at the top of his career as a singer and movie star when he lost his life at age forty. Here is one *bolero* that Infante made very popular, "Cien Años."

Now listen to this other *bolero,* "Escándalo." Here is the mariachi-*bolero* at its best. This selection is from the sixties. The singer of that decade was Javier Solís. Listen to the soft, sophisticated voice of the man—strong, suave, and very romantic. Listen to the great force of the mariachi. Yet it doesn't get in the way of the singer.

This last selection is sung by one of Mexico's top singers now. I would call him the singer of the seventies. His name is Vicente Fernández, and if he sounds like the singer we just heard, it is because he too has a soft, suave, romantic voice. What is the accompaniment on this song, "Que te vas te vas"?

I do not want you to think that what you have heard represents the music of Mexico. Mexico has other types of songs, all the other types of music not classified as "popular." I might add that you find many composers, too. I only mentioned three because of their part in the development of a particular type of music. As an example, however, I have picked 1965 and 1967, since most of you were born around that time. In 1965 the top sellers totaled fifty-one songs written by thirty-two composers. In 1967, thirty-eight composers wrote ninety-two top sellers.

The *corrido* has been left out because it is in a class of its own. In 1971 the 150th anniversary of the *corrido* was celebrated by the Society of Authors and Composers of Music. They held the First Festival of the Mexican Corrido. During the course the year, 130 *corridos* were presented and judged. The first place winner received twenty-thousand pesos. I belive that shows that the *corrido* remains a very popular song type. Through its development we can see Mexico and the personality of its people. The *corrido* is a ballad. It tells a story. Any event worth telling about usually finds itself the subject of a *corrido*. The *corrido* has crossed the border, also. It has been in the Southwest for many years.

I have selected an old *corrido* from Mexico, "Juan Charrasqueado," and a new one from the United States, "El Corrido de Luis Pulido." Let us listen to them and compare them.

The music of the United States has always had an impact in Mexico. At present many of the songs are translations of American songs, for example, "Fiebre Nocturna," and "Saturday Night Fever."

I do not know how popular our music is in the small towns. I do know that the young people of the cities love and imitate our American music. I hope this little peek at Mexican popular music will create in you an interest to learn more about it. If you want to hear it in all of its variety, turn on the radio to a Spanish-language station.

LA VALENTINA
(L.y M. Dominio Público) (Interpretada por Hnos. Zaizar)

Una pasión me domina
y es la que me hizo venir
Valentina, Valentina
yo te quisiera decir:

Dicen que por tus amores
un mal me van a seguir
no le hace que sean el diablo
yo también me sé morir.

Si porque hoy tomo tequila
mañana tomo jerez
si porque hoy me ves borracho
mañana ya no me ves.

Valentina, Valentina
rendido estoy a tus pies
Si me han de matar mañana
que me maten de una vez.

Si porque hoy tomo tequila
mañana tomo jerez
si porque hoy me ves borracho
mañana ya no me ves.

Valentina, Valentina
estoy a tus pies rendido
si me han de matar mañana
que me maten de una vez.

LA ADELITA
(L. y M. Dominio Público) (Interpretada por Hnos. Zaizar)

En lo alto de una abrupta serranía
acampado se encontraba un Regimiento
y una moza que valiente lo seguí
locamente enamorada del Sargento.

Popular entre la tropa era Adelita
la mujer que el Sargento idolatraba
porque a más de ser valiente era bonita
y hasta el mismo Coronel la respetaba.

Y se oía, que decía, aquel que tanto la quería . . .
Y si Adelita se fuera con otro
la seguiría por tierra y por mar
si por mar en un buque de guerra
si por tierra en un tren militar.

Una noche en que la escolta regresaba
conduciendo entre sus filas al Sargento
y la voz de una mujer que sollozaba
su plegaria se escuchóo en el campamento . . .
Al oirla el Sargento temeroso
de perder para siempre a si adorada
ocultando su emoción bajó el embozo
a su amada le cantó de esta manera:

Y se Oía que decía, aquel que tanto la quería . . .
que si Adelita quisiera ser mi novia
que si Adelita fuera mi mujer
le compraría un vestido de seda
para llevarla a bailar al Cuartel.

Y después que terminó la cruel batalla
y la tropa regresó a su campamento
por las bajas que causara la metralla
muy diezmado regresaba el Regimiento.

Recordando aquel Sargento sus quereres
los soldados que volvían de la guerra
ofreciéndole su amor a las mujeres
entonaban ete himno de la guerra:

Y si acaso yo muero en campaña
y mi cadáver lo van a sepultar . . .
Adelita por Dios te lo ruego
que con tus ojos me vayas a llorar.

LA CUCARACHA
(L. y M. D. P.) (Interpretada por Hnos. Zaizar)

La cucaracha, la cucaracha
ya no puede caminar
porque no tiene, porque le falta
marihuana que fumar.

La cucaracha, la cucaracha
ya no puede caminar
porque no tiene, porque le falta
marihuana que fumar.

Un panadero fue a Misa
no teniendo que rezar
le pidió a la Virgen Pura
dinero para gastar.

Un panadero fue a Misa
no teniendo que rezar
le pidió a la Virgen Pura
dinero para gastar.

La cucaracha, la cucaracha, etc.

Para zarapes Saltillo
Chihuahua para soldados
para mujeres Jalisco
para amar toditos lados.

Para zarapes Saltillo
Chihuahua para soldados
para mujeres Jalisco
para amar toditos lados.

La cucaracha, la cucaracha, etc.

LAS MANANITAS
(L. y M. D.P.) (Canta: Pedro Infante)

En la fresca y perfumada
mañanita de tu santo
respira mi bien amada
la dulzura de mi canto
Encontrarás en tu reja
un fresco ramo de flores
que mi corazón te deja
chinita de mis amores . . .

Estas son las mañanitas
que cantaba el Rey David
a las muchachas bonitas
se las cantamos aquí . . .
Si el sereno de la esquina
me quisiera hacer favor
de apagar su linternita
mientras que pasa mi amor

Despierta, mi bien despierta
mira que ya amaneció . . .
ya los pajarillos cantan
la luna ya se metió.

Ahora si señor sereno
le agradezco su favor . . .
encienda su linternita
que ya ha pasado mi amor.

Amapolita dorada
de los llanos de Tepic
si no estás enamorada
enamórate de mi.

Despierta, mi bien despierta
mira que ya amaneció . . .
ya los pajarillos cantan
la luna ya se metió.

CIELITO LINDO
(L. y M. Elpidio Ramírez) (Intérprete: Hnos. Zaizar)

De domingo a domingo
te vengo a ver
cuando será domingo cielito lindo
para volver, ay, ay, ay, ay, ay
yo bien quisiera
que toda la semana cielito lindo
domingo fuera, ay, ay, ay, ay, ay

El día que yo me muera favor te pido
vayas a mi sepulcro cielito lindo
y des un suspiro, ay, ay, ay, ay, ay,
pero llorando, en el suspiro dime
cielito lindo: te sigo amando

Dicen que no se siente la despedida y,
dile al que te lo cuente
que se despida, ay, ay, ay, ay, ay,
del ser que adora
y verá que se siente
y hasta se llora, ay, ay, ay, ay, ay,
del ser que adora y
verá que se siente y hasta se llora
Ay, ay, ay, ay canta y no llores
porque cantando se alegran
cielito lindo los corazones.

LA ZANDUNGA
(L. y M. D.P.) (Intérprete: Ballet Folklórico de México)

Ay Zandunga, Zandunga mamá por Dios
Zandunga no seas ingrata
Mamá de mi corazón . . .

Ay Zandunga, Zandunga mamá por Dios
Zandunga no seas ingrata
Mamá de mi corazón . . .

Ay lara lara, ay laralara ay laralara laray.
Ay laray laray ay laray lara ay larala laray.

ADIOS, MARIQUITA LINDA
(L. y M. Marcos A. Jiménez) (Intérprete: Hugo Avendano)

Adiós Mariquita linda
ya me voy porque tú ya no me quieres
como yo te quiero a ti . . .

Adiós chaparrita chula
ya me voy para tierras muy lejanas
y ya nunca volveré . . .

Adiós vida de mi vida
la causa de mis dolores
el perfume de las flores
el amor de mis amores
para siempre dejaré.

Adiós Mariquita linda
ya me voy con el alma entristecida
por la angustia y el dolor
me voy porque tus desdenes
sin pieded han herido para siempre
a mi pobre corazón.

Adiós mi casita blanca
la cuna de mis amores
al mirarte entre las flores
y al cantarte mis dolores
te doy mi postrer adiós.

LA MALAGUENA
(L. y M. Elpidio Ramírez) (Canta: Miguel Aceves Mejía)

Que bonitos ojos tienes
debajo de esas dos cejas
debajo de esas dos cejas
que bonitos ojos tienes;
ellos me quieren mirar
pero si tu no los dejas
pero si tu no los dejas
ni siquiera parpadear.

Malagueña salerosa
besar tus labios quisiera
besar tus labios quisiera
Malagueña salerosa
y decirte niña hermosa
que eres linda y hechicera
que eres linda y hechicera
como el candor de una rosa . . .

Con tus ojos me anunciabas
que me amabas tiernamente
que me amabas tiernamente
con tus ojos me anunciabas . . .
Ingrata me traicionabas
Cuando de ti estaba ausente
cuando de ti estaba ausente
de mi pasión te burlabas.

Malagueña salerosa
besar tus labios quisiera
besar tus labios quisiera
Malagueña salerosa . . .
y decirte niña hermosa
que eres linda y hechicera
que eres linda y hechicera
como el candor de una rosa,

Como el candor de una rosa.

SOLAMENTE UNA VEZ
(Bolero de Agustín Lara) (Canta: Agustín Lara)

Solamente una vez, amé en la vida
solamente una vez y nada más . . .
una vez nada más en mi huerto
brilló la esperanza . . .
la esperanza que alumbra
el camino de mi soledad . . .

Una vez nada más se entrega el alma
con la dulce y total renunciación . . .
y cuando ese milagro realiza
el prodigio de amarte
hay campanas de fiesta
que canan en mi corazón.

Una vez nada más se entrega el alma
con la dulce y total renunciación . . .
y cuando ese milagro realiza
el prodigio de amarte
hay campanas de fiesta
que cantan en mi corazón.

NOSOTROS
(L. y M. Pedro Junco Jr.) (Canta: Fernando Fernández)

Entiéndeme . . .
Yo quiero decirte algo
que quizás no esperes
doloroso tal vez . . .

Escúchame . . .
que aunque me duele el alma
yo necesito hablarte
y, así lo haré.

Nosotros que fuimos tan sinceros
que desde que nos vimos
amándonos estamos . . .

Nosotros
que del amor hicimos
un sol maravilloso
romance tan divino . . .

Nosotros
que nos queremos tanto
debemos separarnos
no me preguntes más . . .
no es falta de cariño . . .
te quiero con el alma . . .
te juro que te adoro
y en nombre de este amor
y por tu bien, te digo adiós.

AMOR PERDIDO
(L. y M. Pedro Flores) (Canta: Ma. Luisa Landín)

Amor perdido
si como dicen es cierto
que vives dichosa sin mí
vive dichoso quizá otros besos
te den la fortuna que yo no te di . . .
hoy me convenzo que por tu parte
nunca fuiste mía ni yo para tí . . .
todo fue un juego nomás en la apuesta
yo puse y perdí.

Fue un juego y yo perdí
esta es mi suerte
y pago porque soy buen jugador
tú vives más feliz
esa es tu suerte
que más puede decirte un trovador.

Vive tranquila no es necesario
que cuando tú pases me digas adiós
no estoy herido . . . y por mi madre
que no te aborrezco ni guardo rencor
por el contrario, junto contigo
le doy un aplauso al placer y al amor
que viva el placer . . .
que viva el amor . . .
ahora soy libre,
quiero a quien me quiera
que viva el amor.

AY JALISCO NO TE RAJES
(Autores: M. Esperón y E. Cortázar) (Canta: Jorge Negrete)

Jalisco, Jalisco, Jalisco . . .

Ay, Jalisco, Jalisco, Jalisco
tú tienes tu novia que es Guadalajara
muchacha bonita la perla más rara
de todo Jalisco es mi Guadalajara . . .

Me gusta escuchar los mariachis
cantar con el alma
sus lindas canciones
oír como suenan esos guitarrones
y echarme un tequila
con los valentones.

Ay, Jalisco no te rajes
me sale del alma gritar con calor
Abrir todo el pecho pa' echar este grito
que lindo es Jalisco, palabra de honor.

Pa' mujeres Jalisco es primero
lo mismo en Los Altos
que allá en la Canadá
mujeres muy lindas rechulas de cara
así son las hembras en Guadalajara.

En Jalisco se quiere a la buena
porque es peligroso querer a la mala
por una morena echar mucha bala
y bajo la luna cantar en Chapala.

Ay, Jalisco no te rajes
me sale del alma gritar con calor
abrir todo el pecho pa' echar este grito
que lindo es Jalisco, palabra de honor.

SIN TI (bolero)
(Autor: Osvaldo Farres) (Cantan: Los Panchos)

Sin ti no podré vivir jamás
ni pensar que nunca más
estarás junto a mí;

Sin ti que me puede ya importar
si lo que me hace llorar
está lejos de aquí . . .

Sin ti no hay clemencia en mi dolor
la esperanza de mi amor
te la llevas por fin . . .

Sin ti es inútil vivir
como inútil será
el quererte olvidar.
(se repite toda)

CONTIGO (bolero)
(L. y M. Claudio Estrada) (Cantan: Los Panchos)

Tus besos se llegaron a recrear
aquí en mi boca
llenando de ilusión y de pasión
mi vida loca . . .

Las horas más felices de mi amor
fueron contigo
por eso es que mi alma
siempre extraña el dulce alivio.

Te puedo yo jurar ante un altar
mi amor sincero . . .
y a todo el mundo le puedes contar
que si te quiero . . .

Tus labios me enseñaron a sentir
lo que es ternura
y no me cansaré de bendecir
tanta dulzura . . .
(se repite toda)

CUANDO NADIE TE QUIERA

(L. y M. José Alfredo Jiménez) (Canta: Amalia Mendoza)

Cuando nadie te quiera,
cuando todos te olviden . . .
volverás al camino donde yo me quedé
volverás como todos con el alma en pedazos
a buscar en mis razos un poquito de fe.

Cuando ya de tu orgullo
no te quede ni gota
y la luz de tus ojos
se comience a apagar . . .
hablaremos entonces
del amor de nosotros
y sabrás que mis besos
los que tanto desprecias
van a hacerte llorar.

(Hablando)
Corazoncito no me desprecies
que pronto me vas a volver a querer . . .

Cuando nadie te quiera
cuando todos te olviden . . .
el destino implacable quiera ver tu final
yo estaré en el camino donde tú me dejaste
con los brazos abiertos
y un amor inmortal
porque quiero que sepas
que no se de rencores
y a través de mi Madre
me enseñé a perdonar;
una vez que conozcas
las tristezas de amores
aunque tú no quisieras,
aunque nadie quisiera
me tendrás que adorar.

ELLA

(L. y M. J. Alfredo Jiménez) (Canta: El mismo)

Me cansé de rogarle
me cansé de decirle que yo sin ella
de pena muero
ya no quiso escucharme . . .
si sus labios se abrieron fue pa' decirme:
"Ya no te quiero."

Yo sentí que mi vida
se perdía en un abismo profundo y negro
como mi suerte;
quise hallar el olvido
al estilo Jalisco . . .
pero aquellos Mariachis
y aquel tequila me hicieron llorar.

Me cansé de rogarle
con el llanto en los ojos
alcé mi copa y brindé con Ella . . .
no podía despreciarme
era el último brindis de un Bohemio
con una Reyna.

Los Mariachis callaron . . .
de mi mano sin fuerzas
cayó mi copa sin darme cuenta . . .
Ella quiso quedarse
cuando vió mi tristeza
pero ya estaba escrito que aquella noche
perdiera su amor.

CIEN ANOS
(Autores: R. Fuentes y A. Cervantes)
(Canta: Pedro Infante)

Pasaste a mi lado,
con gran indiferencia
tus ojos ni siquiera
voltearon hacia mi . . .

Te vi sin que me vieras,
te hablé sin que me oyeras
y toda mi amargura
se ahogó dentro de mí.

Me duele hasta la vida
saber que me olvidaste . . .
pensar que ni desprecio
merezca yo de ti . . .

Y sin embargo sigues
unida a mi existencia
y si vivo cien años
cien años pienso en ti.

ESCANDALO
(Autores: R. Fuentes y R. Cárdenas) (Canta: Javier Solís)

Porque tu amor es mi espina
por las cuatro esquinas hablan de los dos
que es un escándalo dicen
y hasta me maldicen por darte mi amor.

No hagas caso de la gente . . .
sigue la corriente y quiéreme más;
con eso tengo bastante vamos adelante
sin ver que dirán . . .

Si yo pudiera algún día
remontarme a las estrellas
conmigo te llevaría
a donde nadie nos viera.

No hagas caso de la gente . . .
sigue la corriente y quiéreme más
que si esto es escandaloso
es más vergonzoso no saber amar.

Si yo pudiera algún día
remontarme a las estrellas
conmigo te llevaría
a donde nadie nos viera.

No hagas caso de la gente
sigue la corriente y quiéreme más
que si esto es escandaloso
es más vergonzoso no saber amar.

AMOR EN SOMBRAS
(Autor: Jorge Villamil) (Canta: Vicente Fernández)

Te di mi corazón con toda mi alma
y nadie ha de borrar este recuerdo
las copas de licor brumas de olvido
jamás podrán nublar mi pensamiento.

Amor que a la distancia se ha perdido
se busca en el cristal de fino bacara
pero se ha ido . . .
querido amor te he buscado en las copas
queriendo hallar tus ojos,
tu pelo, tu boca . . .
querido amor que la distancia borra
te buscaré en las tardes
y en las negras noches
te veré en las sombras.

Querido amor te he buscado en las copas
queriendo hallar tus ojos,
tu pelo, tu boca . . .
querido amor que la distancia borra
te buscaré en las tardes
y en las negras noches
te veré en las sombras.

JUAN CHARRASQUEADO
(L. y M. Víctor Cordero) (Canta: J. Negrete)

Voy a contarles un corrido muy mentado
lo que ha pasado allá en la Hacienda de La Flor
la triste historia de un ranchero enamorado
que fue borracho, parrandero y jugador.

Juan se llamaba y lo apodaban Charrasqueado
era valiente y arriesgado en al amor
a las mujeres más bonitas se llevaba
de aquellos campos no quedaba ni una flor.

Un día Domingo que se andaba emborrachando
a la cantina le corrieron a avisar
cuídate Juan que por ahí te andan buscando
son muchos hombres no te vayan a matar;
no tuvo tiempo de montar en su caballo
pistola en mano se le echaron de a montón
estoy borracho les gritaba y soy buen gallo
cuando una bala atravesó su corazón.

Creció la milpa con la lluvia en el potrero
y las palomas van volando al pedregal
bonitos toros llevan hoy al matadero
que buen caballo va montando el caporal.

Ya las campanas del Santuario están doblando
todos los fieles se dirigen a rezar . . .
y por el cerro los rancheros van bajando
a un hombre muerto que lo llevan a enterrar.

En una choza muy humilde llora un niño
y las mujeres se aconsejan y se van . . .
pero su madre lo consuela con cariño
mirando al cielo llora y reza por su Juan.

Aquí termino de cantar este corrido
de Juan ranchero charrasqueado y burlador
que se creyó de las mujeres consentido
y fue borracho, parrandero y jugador.

EL CORRIDO DE LUIS PULIDO
(Hnos. Farias)

De allá del Rancho La Peña
les traigo el nuevo corrido . . .
por andar haciendo señas
mataron a Luis Pulido.
quien se iba a imaginar
que lo matara un amigo.

Alegre estaba la fiesta
se celebraba una boda . . .
Pulido ya muy tomado
le hacía señas a la novia
a veces quería besarla
como si estuviera sola.

Antonio muy ofendido
queriendo calmar la cosa
Luisito si eres mi amigo
respeta más a mi esposa.

Pulido se pegó un grito
que se oyó en el rancho entero.

A mi la hembra que me cuadra
la quiero porque la quiero
si alguien se me atraviesa
se lo despacho a San Pedro.

Se agarraron a balazos
se dieron a quemarropa
cayó bien muerto Pulido
y echó sangre por la boca.

Antonio nomás herido
pero por poco le toca.
Pulido perdió la vida
Antonio ganó a la güera
así andaba siempre el hombre
Cecilia mujer ajena.

DAME UN BESO Y DIME ADIOS
(L. y M. Manhattans, hablando) (Intéprete: "Indio")

Este es el día más triste de mi vida . . .
te cité aquí para darte la mala noticia
decirte que sería mejor para los dos
el no volvernos a ver . . . por mis obligaciones y el tenernos que esconder; nos
vimos aquía diariamente y ahora es nuestro último día juntos déjame abrazarte-
una vez más y cuando te marches no voltes
quiero recordarte así, solo así, con beso y un adiós.

Nuestro amor no puede ser . . .
y por mi culpa acabará
no me culpes por favor
esto es algo que odio hacer.

No te dejaré de amar
como me duele terminar
no te quiero ver llorar
dame un beso y dime adiós.

Pronto el tiempo pasará
aunque te extrañe no volveré
no me buscarás jamás
tal vez sea mejor para los dos
no te dejaré de amar
como me duele terminar
no te quiero ver llorar
dame un beso y dime adiós.

Aunque te extrañe no volveré
no me buscarás jamás
tal vez sea mejor para los dos mmmmm.

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APPENDIX
Education Service Centers

Region 1
Region 1 Education Service Center
1900 W. Schunior
Edinburg, Texas 78539
Telephone: (512) 383-5611

Region 2
Region 2 Education Service Center
209 N. Water Street
Corpus Christi, Texas 78401
Telephone: (512) 883-9288

Region 3
Region 3 Education Service Center
1905 Leary Lane
Victoria, Texas 77901
Telephone: (512) 573-0731

Region 4
Region 4 Education Service Center
7200 W. Tidwell
Houston, Texas 77092
Telephone: (713) 462-7708

Region 5
Region 5 Education Service Center
2295 Delaware Street
Beaumont, Texas 77703
Telephone: (713) 835-5212

Region 6
Region 6 Education Service Centert
3332 Montgomery Road
Huntsville, Texas 77340
Telephone: (713) 295-9161

Region 7
Region 7 Education Service Center
P.O. Drawer 1622
Kilgore, Texas 75662
Location: 818 E. Main Street
Telephone: (214) 984-3071

Region 8
Region 8 Education Service Center
100 N. Riddle Street
Mt. Pleasant, Texas 75455
Telephone: (214) 572-6676

Region 9
Region 9 Education Service Center
Wichita Falls, Texas 76305
Location: 301 Loop 11
Telephone: (817) 332-6928

Region 10
Region 10 Education Service Center
P.O. Box 1300
Richardson, Texas 75080
Location: 400 E. Spring Valley Road
Telephone: (214) 231-6301

Region 11
Region 11 Education Service Center
3001 N. Freeway
Fort Worth, Texas 76106
Telephone: (817) 429-5355

Region 12
Region 12 Education Service Center
P.O. Box 1249
Waco, Texas 76703
Location: 401 Franklin Avenue
Telephone: (817) 756-7494

Region 13
Region 13 Education Service Center
7703 North Lamar
Austin, Texas 78752
Telephone: (512) 458-9131

Region 14
Region 14 Education Service Center
P.O. Box 3258
Abilene, Texas 79604
Location: 1850 State Hwy. 351
Telephone: (915) 677-2911; 676-8201

Region 15
Region 15 Education Service Center
P.O. Box 5199
San Angelo, Texas 76902
Location: 100 North Magdalen
Telephone: (915) 655-6551

Region 16
Region 16 Education Service Center
P.O. Box 30600
Amarillo, Texas 79120
Location: 1601 South Cleveland
Telephone: (806) 376-5521

Region 17
Region 17 Education Service Center
4000 22nd Place
Lubbock, Texas 79410
Telephone: (806) 792-4000

Region 18
Region 18 Education Service Center
P. O. Box 6020
Midland, Texas 79701
Location: LaForce Boulevard
Telephone: (915) 563-2380

Region 19
Region 19 Education Service Center
P. O. Box 10716
El Paso, Texas 79997
Location: 6611 Boeing Drive
Telephone: (915) 779-3737

Region 20
Region 20 Education Service Center
1313 Hines Avenue
San Antonio, Texas 78208
Telephone: (512) 271-7611